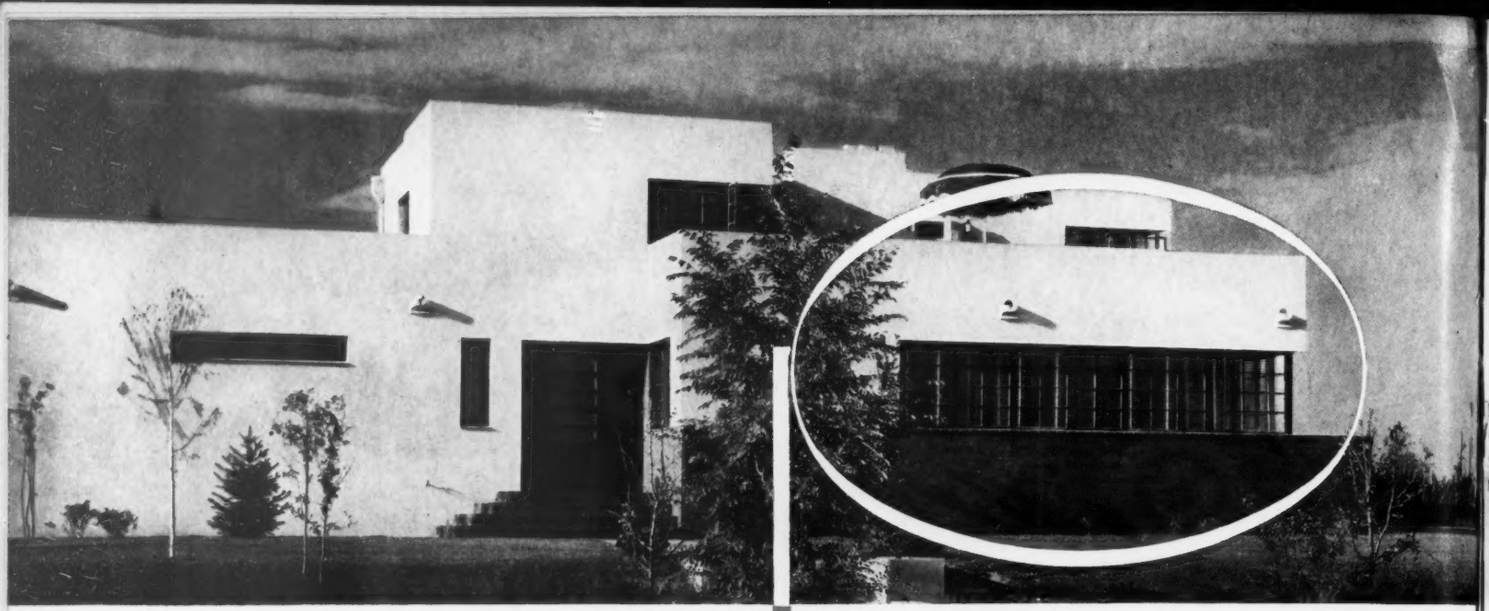
DESIGN

PENCIL POINTS

SEPTEMBER 1937

TEAGUE—MASTER OF DESIGN



Owner, Architect and Builder, Mr. Casper Forman Hegner, Denver, Colorado.

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D E S I G N

VOLUME XVIII NUMBER 9

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PENCIL POINTS

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Thanks to the skill of the engineer and the craftsmanship of the plumber, nature is made to give freely of its bounty when and where water is most needed. But back of it all is the pipe installation; vital arteries of life where safety, certainty of supply and cost of service *all hinge upon the quality of the pipe employed.* Less than 10 years ago Wheeling pioneered with COP-R-LOY — the *first* pipe made of this copper alloyed steel—for improved durability in tubular service. Since then this famous metal has set the standard by which engineers, architects and builders measure pipe efficiency for reliability and lower final cost in service. Leading distributors everywhere carry COP-R-LOY Pipe in stock. It's Wheeling Steel.

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This advertisement appeared in National Magazines during August

HERE, THERE, THIS & THAT

Leon Keach's Musings on Elysia

It is unlikely that Boston offices will install time-clocks unless the profession is unionized, and then, with an inevitable quid pro quo (tit for tat), we may expect to find drawing materials kept under lock and key. The last vestige of the old times will have vanished, and the bitterest blow of all will be when the lads have to buy their own pencils and paper for the home office.

Back a piece, before economics came of age, our better offices were just so many Elysiums, false but beautiful. Of course the draftsman and his boss were never real palsy-walsies, but the latter permitted himself a fair amount of fraternizing and was free with his cigars; the average pace was leisurely and thoughtful, with contrasting charrettes. There wasn't a pleasanter way to earn a livelihood and it bred a natural and vigorous esprit de corps. The draftsman's recompense varied inversely as the fame of the office, and he never quite knew whether he was working in a place to gain worthwhile experience or because it was too enjoyable to leave.

But the profession grew faster than the supply of rich wives, or something happened, and when the profit-motive came in through the door the Elysia began to thin out. Offices were put together in simplified versions of the grand manner, which built up more overhead than efficiency, and architectural men began to bone up on economics along with the boss. They got a sort of "hired-help" feeling, the esprit de corps vanished, as a natural phenomenon, and the architect was forced to pay something more than supper money during the charrettes. From my own observation the cleavage of the early thirties seemed to do for the last Elysium, and the pity of it was you couldn't stuff one to show your grandchildren.

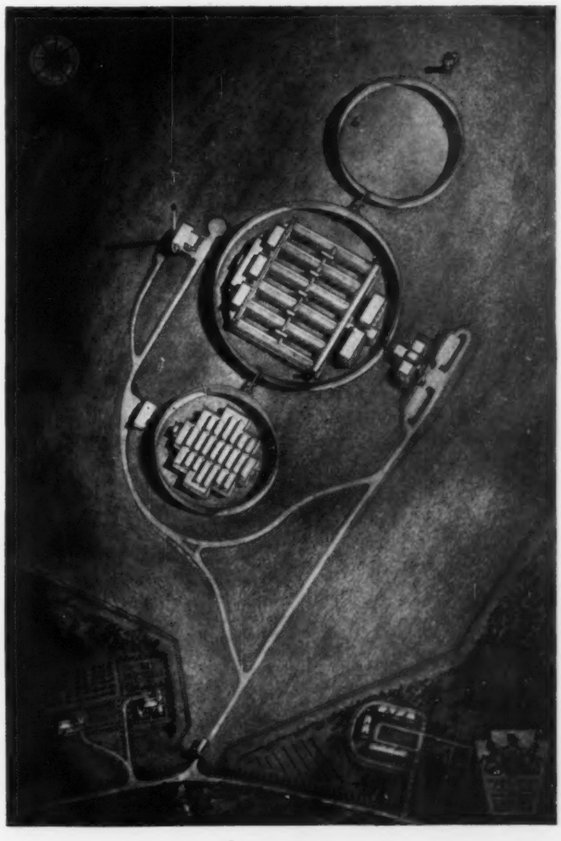
We argue these points pro and con, when the weather is cool enough to permit. Some of us believe that the old trappings were well done away with; that it is as simple and unsentimental a struggle for existence as that between a man on an assembly line and his corporation overlords. Others of us maintain as stoutly that the material benefits gotten through such a course are essentially trivial, and you have done mortal injury to the amenities that were one of the profession's unique satisfactions.

In any event, the time clock has no place in Boston offices, as yet, but a little surreptitious checking is done here and there, so it pays to stand in with the girl at the desk. Many offices practice this only during periodic intervals of dismay, when a biggish "take" has somehow whelped an undersized "net." Then the men may confidentially expect to be checked in and out for a few weeks, to be cautioned against the over-elaboration of drawings, and to be rationed on lily cups.

Local observers say that private contract work is declining for the nonce, but our speculators are putting on a brave front. Much of their output is "all electric," "all gas," or proudly "Zilsch-bilt," and they are prone to allow themselves great latitude in classifying their creations under currently acceptable types of cottage or house. Newly developed properties have mellifluous or toney names that shame a man into closing his garage doors behind him, and shaving every morning. Here, perhaps, is a parallel with our late lamented Elysiums, for it is assuredly more inspiring to live on Ye Olde Trysting Lane than P Street, even though the actual difference is nothing but a slight profit for the sign painter.

Familiar pre-seasonal good intentions about summer sketching are now being shown up in all their true fatuousness, except for the few rule-proving exceptions. These be men of rare pertinacity and seriousness of purpose who have exposed themselves to an atmosphere like Rockport or Gloucester, whence Jack Linnett and H. Story Granger have returned, each with a batch of oils.

The deadly August afternoons find the boys sweating quietly over their drawings, within them the hopeless feeling that if it isn't even decently cool at the North Pole there can be small prospect of "relief" in Boston. Occasionally they are awakened by panama hat salesmen, whose three-ring beauties have been run in at some risk by a devil-may-care partner. Sometimes the boss is taken, but the draftsmen never, because they know you only get what you pay for. Nevertheless it is a fact that T. B. Hanna once picked up a nine or ten-ringer from an itinerant peddler for a five dollar note. But he suffered a guilty conscience for weeks, and bought an expensive umbrella to protect it (the hat).



A new "Maximum Security Prison" designed by Clayton J. Lappley and Henry Hornbostel, Architects, which will be erected at Mt. Gretna, Pennsylvania. Circular walls are more economical because they overcome wind pressure. The center enclosure contains cell houses, etc., the lower unit contains shops, and the upper unit contains a recreation field. In addition to circular concrete walls which will be constructed on interlocking concrete pylons, a non-climbable wire fence will surround the entire property and the enclosure thus made kept well cleared so that any attempts at escape can be easily detected

Welles Bosworth's design for the new Architectural Department building to be added to the Massachusetts Institute of Technology group in Cambridge, Mass. Up to now the department has been housed in the venerable Rogers' Building in Boston, a structure loved by all M.I.T. men as representing the heart of the old Technology. Financial considerations proved much too strong and conquered sentiment, however, and "Old Rogers" will soon be a thing of the past, more's the pity!

Defects in Housing Bill

Although the housing measure finally passed by Congress marks a truly great step forward in providing for the ill-housed of this Country, both the Senate and the House insisted on saddling it with amendments, mostly bad, and in the best pork-barrel tradition. Even in the compromise between the two houses, it was not always the least objectionable of these amendments that were retained, a fact that can be laid, to a great extent, right on the doorsteps of our southern Congressmen.

The most serious restriction placed upon the bill is the one limiting the cost of projects in cities under 500,000 to not more than $4,000 per family dwelling unit or not more than $1,000 per room, and limiting cities with populations above that figure to $5,000 per family dwelling unit or $1,250 per room. In the opinion of many experts, the cost limit of $1,250 per room will work against the low-income group of at least six of our large northern cities by forcing false economies at the expense of fireproofing and durability. Any limitation should have been $250 higher per room than the present one, and should have been more flexible. The family unit limitations of $4,000 and $5,000 simply mean, in connection with the room cost limitation, that units of more than four rooms cannot be built, thus senselessly penalizing any large family who has the misfortune to have a low income.

The provision that no new structures may be erected unless the same number of slum dwellings is demolished can only lead to a housing shortage for the low-income groups. The alternative of providing for compulsory repair of existing bad housing will be very difficult to make effective. Past experience has proven this.

Secretary Ickes and Department of the Interior are not geared to administer the housing bill. The PWA has been conducted on a strictly centralized policy, and it will be very difficult psychologically and from the standpoint of organization to reverse that policy to permit decentralized control, as is the case in housing.

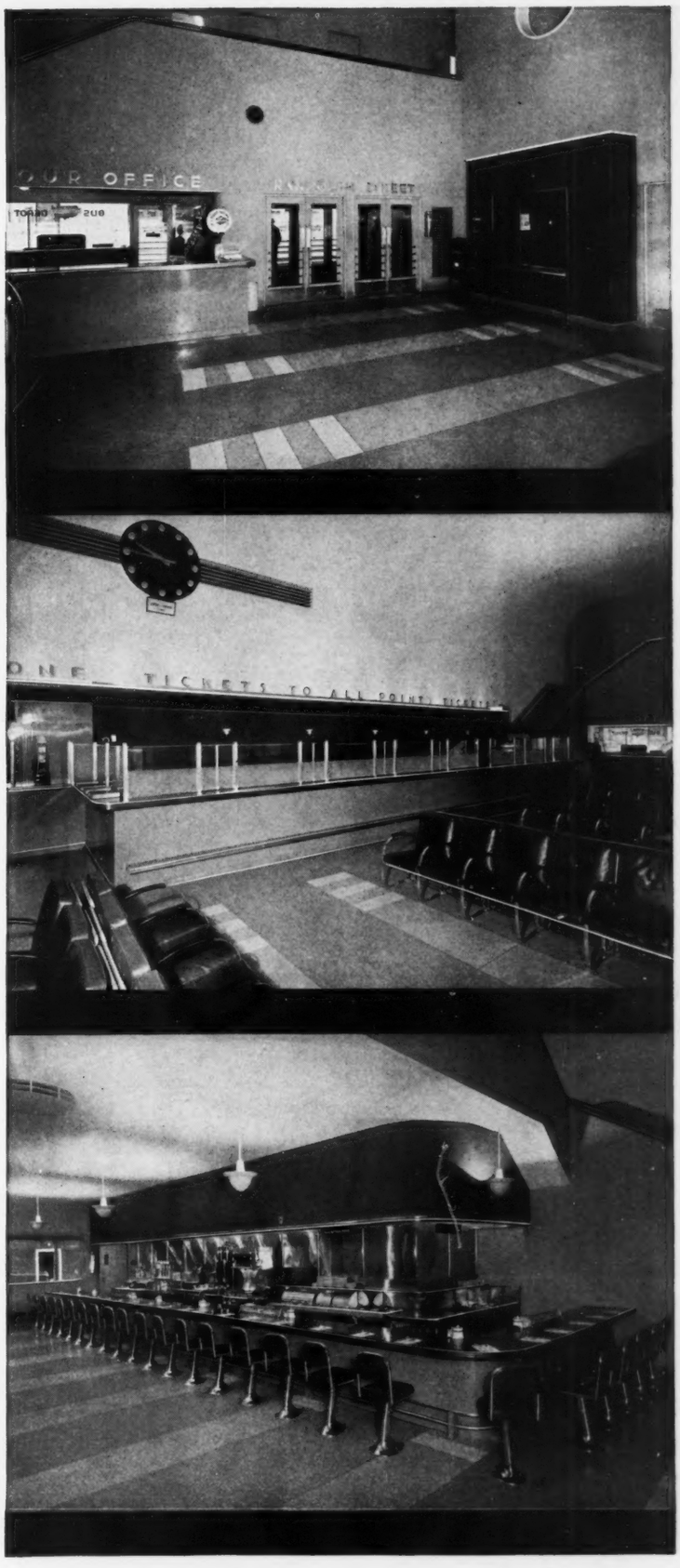
The provision that not more than 10% of the available funds cannot be spent in any one State affords an opportunity for political wire-pulling so each State can get a "proportional share," instead of insuring that the low-cost housing will go where it is needed most.

Only employees of the proposed Housing Authority receiving less than $1,980 are to go under civil service, and only those receiving more than $7,500 a year are to be confirmed by the Senate. Between these two classifications another wage field is left wide open to political patronage.

The first of the objectionable features outlined here is, without doubt, the most important. However, the bill as it stands does recognize some important sound principles; it provides annual subsidies, not capital grants; it provides for decentralization; and it contributes $500,000,000 in repayable loans as a step toward clearing city slums.

While Senator Wagner, more than any other one man, is to be hailed for his part in this great social advance, it would not have been possible without the cooperation of the President.

A handsome Bus Terminal with FORMICA



THE new bus terminal of the National Trailways System in Chicago is one of the handsomest in the country and a liberal use of Formica for a number of purposes had a great deal to do with making it so. The counters have Formica panels in attractive colors and Formica tops. Formica doors and Formica paneling in some locations were also included in the attractive design of Graham, Anderson, Probst & White.

Formica combines beautiful colors and surfaces in a material that is supremely durable and immune to injury and staining by washing solutions. It looks good and keeps its good looks.

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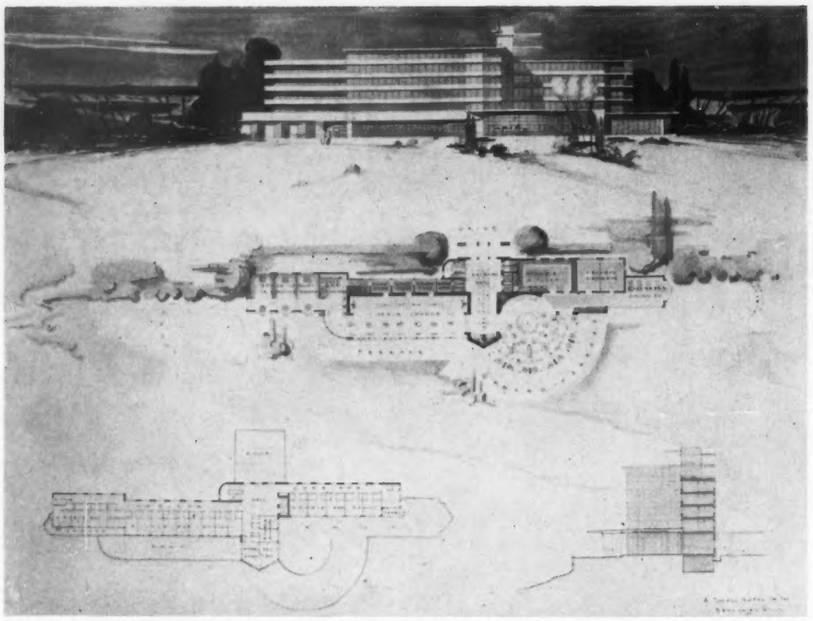
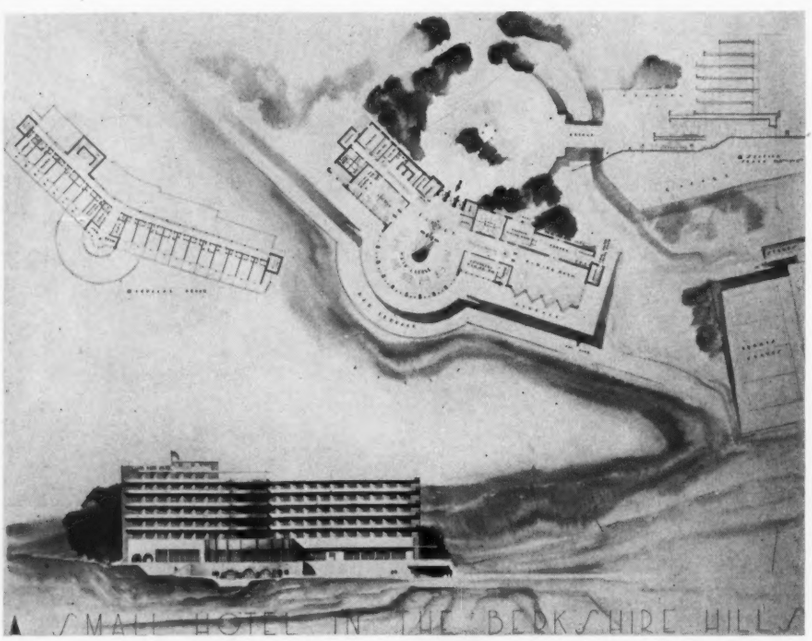


The award of two $1,000 scholarships in Architecture by N.Y.U. was made to Julian von der Lancken of New York (the man to the left with the winning smile) and William Taparauskas of Paterson, N. J., who is shown at lower left. The winners will pursue graduate work. The competition consisted of two problems, a one-day design of a suburban art school and a four-day design problem for a small hotel in the Berkshire Hills to be used throughout the year. Mr. von der Lancken's design for the latter is above and Mr. Taparauskas' solution, below



A Letter from a Puzzled Architect

To the Editor:

I wanted to enjoy the Neutra article for at least thirty days. I have absorbed so much propaganda about glass brick and function I have turned modern myself. Reading the views of Mr. Neutra filled me with so much hope and inspiration I was all set to give Mr. Sweet an order for an assortment of devices fresh out of the patent office. But you seem to be the most unkind people on earth. For on the next page is this shocking paper by Charles W. Killam.

What is to become of us anyway? Fresh vibrant gas pipes one minute. Fresh vibrant Vitrivous the next. Fresh vibrant? Fresh vibrant. Hell, I'm all mixed up. Fresh Fibrant, Vresh. Damn, I think I'll commit suicide.

All I know about it is the last time I was in Austria the waiter allowed me to search the kitchen in view of my inability to make him understand "eggs" or "huevos." As I only found one egg and no ham—Killam may be right. It's awful. And what a mess.

Yours very truly,

L. S. SANDERSON

Laredo, Texas

P.S.—What about Father Divine?

Laloux Memorial Postponed to October

So much material concerning Victor Laloux, French teacher of architecture who died July 13th, last, has come to us from his American pupils attesting his genius that we are forced to postpone publication of an obituary to him until next month to include it all.

WALTER DORWIN TEAGUE, whose rare combination of artistic and business ability has won him a place in the forefront of the profession of industrial design in a career extending over the past decade and still progressing

Bradley

Walter Dorwin Teague's first complete design for a Ford Exposition Building was for the California Pacific International Exposition at San Diego. Profiting by his experience gained in doing the interiors for the Ford exhibit at A Century of Progress, Teague conceived what was in some ways a revolutionary type of exposition building, the first consideration of which was to control the movement of the crowd of visitors so that they would see the entire show in logical order without exhaustion and without becoming bored. The use of curved walls as a background for the exhibits was instrumental in holding the visitor's interest and leading him on. This building was highly successful and the principles of its design have been followed by Mr. Teague and others in several later exposition buildings

WALTER DORWIN TEAGUE, MASTER OF DESIGN

BY KENNETH REID

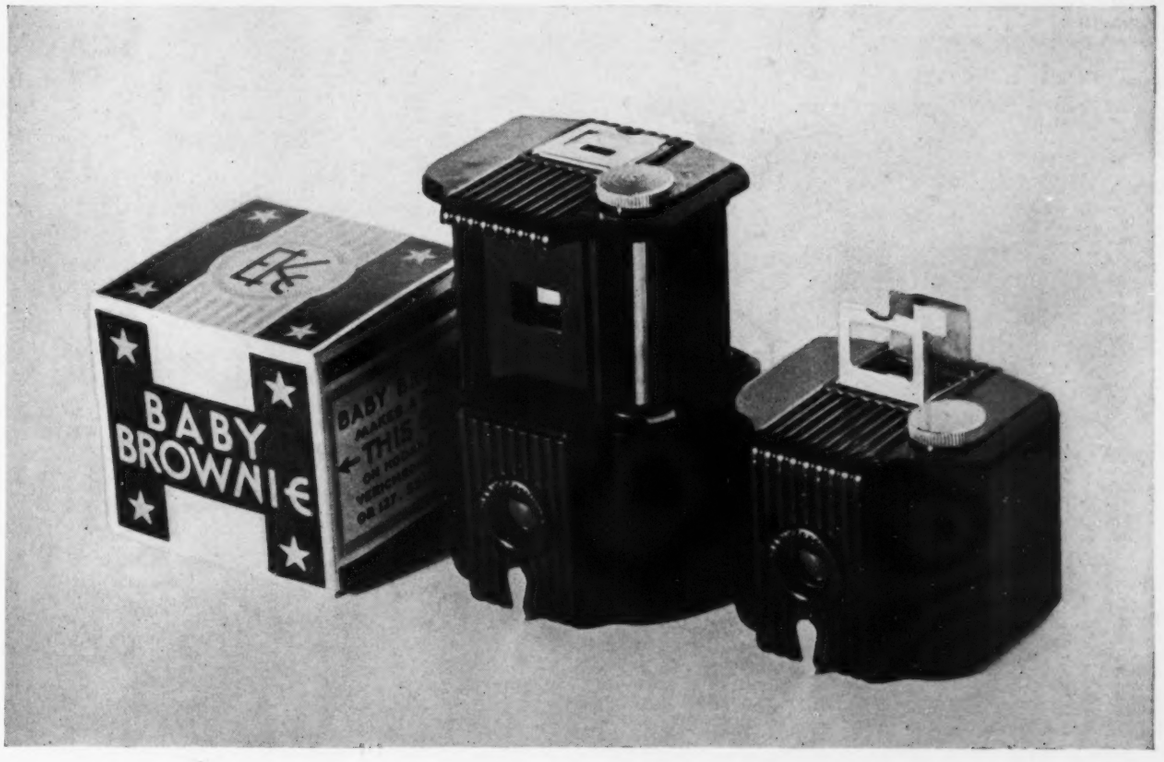
"Men have always desired to make beautiful those things which they use; the degree of cultivation which the people of any time or locality have reached is reflected in such products."

HUGER ELLIOTT
in "The Significance of the Fine Arts," 1923

WALTER DORWIN TEAGUE, reaching productive age possessed of a well-developed creative urge, brought it, sooner than most of his contemporaries, into complete tune with the times. His acknowledged success is a measure of the skill and intelligence with which he has modified the shape of things people use today to fit their needs and desires and degree of cultivation.

After a highly successful preliminary career, during which he is generally admitted to have reached the top as a designer of decorative advertising display and typography, Teague turned almost abruptly to the young profession of Industrial Design which beckoned to his restless spirit with its many challenging problems and opportunities. His break with the past was definite and complete. He even set a date—July 30, 1926—after which he would do no more of the "Teague borders" or decorative drawings with which, however lucrative, he had become frankly bored. From then on his mission and his pleasure were joined in the effort to increase, through improved design, the desirability of manufactured products—"anything from a match to a city" falling into that category. He had sensed the significance of the machine and the mechanized factory as tools which could be, in spite of their greater complexity and dimensions, as subservient to the will of the de-

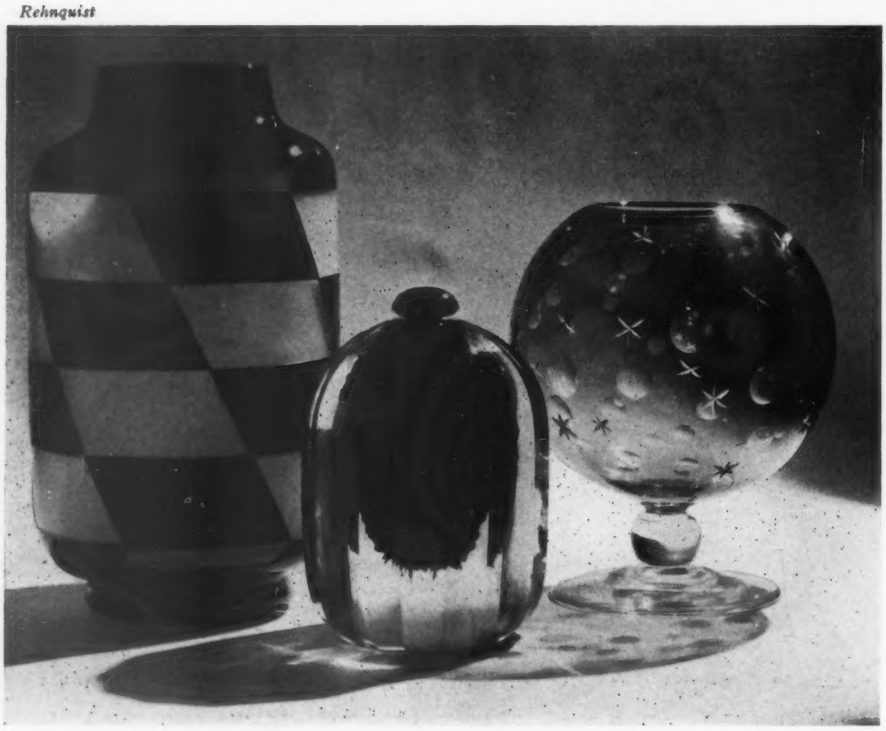
One of the smallest in bulk but greatest in success of Teague's designs was the molded plastic Brownie camera which he did in collaboration with the engineering staff of the Eastman Kodak Company. Retailing at the attractive price of one dollar, this simple and wholly practical apparatus has outsold any camera ever built



Rehnquist

In these decorative objects designed by Walter Dorwin Teague, and executed by Steuben Glass, Inc. (Corning Glass Works), the designer had an opportunity for the play of personal taste and fancy. The crystal plate and Old Fashioned and Martini cocktail glasses above received the award of merit in an exhibition held by The National Alliance of Art and Industry, the verdict being reached by a poll of visitor votes. Below are a jar made of black and white opaque glass, a stem bowl of deep blue cased-over crystal in which are cut moons and stars, and a scent bottle cut from a mass of clear crystal with a jet black center

Rehnquist



signer as the craftsman's hammer—yes, even more so, for the machine is precise!

The date of Teague's transfer of objective has no special significance. It was no anniversary to him nor was it arrived at by numerology. It is simply evidence of his decisive nature. The thought of making the change had been turning over in his mind for some time previous. When he concluded to do so, he set the day, went abroad to help burn his mental bridges behind him, and, to make the reorientation complete, arranged on his return for his office to be done over in contemporary style to supplant the period atmosphere in which he had formerly worked. He was ready to make better mousetraps!

From this clean-cut beginning he has gone steadily forward, building a formidable list of satisfied industrial clients and producing a growing number of excellent designs. The Eastman Kodak Company, which gave him his first real commission when it called on him to redesign one of its cameras, found that it made no mistake. He has been its Design Consultant ever since. Ford Motors, United States Steel, the Texas Company, Pittsburgh Plate Glass, the New Haven Railroad, Crosley Radio, National Cash Register, the duPonts, Taylor Instruments, Warren-Telechron — all these and many others equally prominent among the aristocrats of American industry have utilized his talents with gratifying results to themselves and advantage to their customers. The illustrations suggest something of the scope and variety of his accomplishments.

But what, someone will ask, makes all this of importance or interest to architectural men. Well, conspicuous success in the general field of Design, of which Architecture is a part, seems worthy of investigation to see what philosophy lies back of it that we may possibly apply with profit to our own work. Furthermore, every intelligently solved problem in design—a gas stove or a wine glass or a railway coach no less than a building—is a study in straight thinking and honesty of purpose from which we can strengthen our own feeling for correct form. Finally, much of Teague's work has been architectural—shop-fronts, interiors, exhibition buildings and the like—and his fresh and logical approach has been found stimulating by practitioners who have taken the trouble to examine it. It was not an accident that he was appointed to the Board of Design for the New York World's Fair, 1939. He is one of its most constructive members.

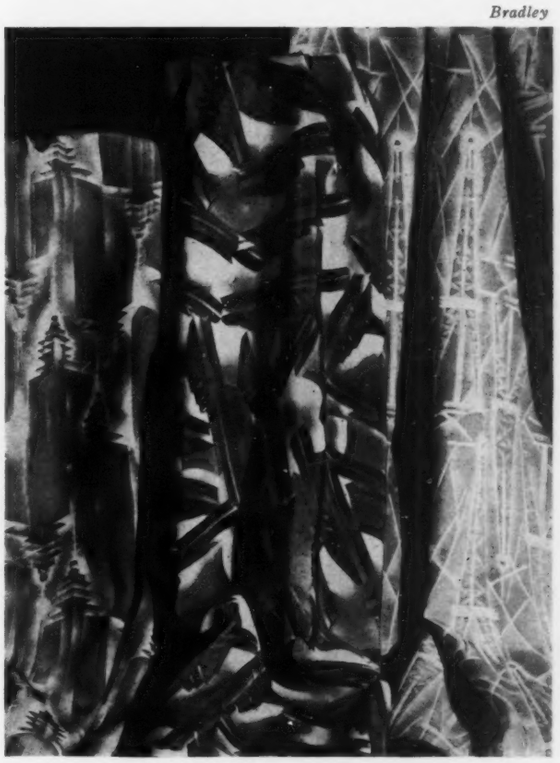
Teague's philosophy of design is direct and rational, stemming from Sullivan. The function is the thing which, when combined with the materials and methods of its manufacture, determine an article's proper aspect. Beauty is "visible rightness," to be sought assiduously not as an expression of the soul of the designer but as something inherent in the things he deals with; to be arrived at by study and elimination and refinement and out of the conditions of the problem itself.

He will admit that the personal taste of the individual designer may affect the result in some of its details, giving it a character akin to that of handwriting, but insists that the same fundamental form will be arrived at by any really good man. He also admits that while design for mass production entails a strict discipline, there are many things not intended for duplication without end where the designer's play of fancy may legitimately have much freer rein.

Teague feels that the thorough training in classic design he had in his earlier career has been invaluable to him in his present work.

Silk textile pattern designs are greatly influenced by contemporary events. It was quite natural, therefore, for Teague, when asked to do a series of silk patterns for Marshall Field and Company, to base his designs upon the Century of Progress Exposition which was then going on. The architectural motifs for these three were the Science Tower, Flying Buttresses, and Sky Ride

Bradley



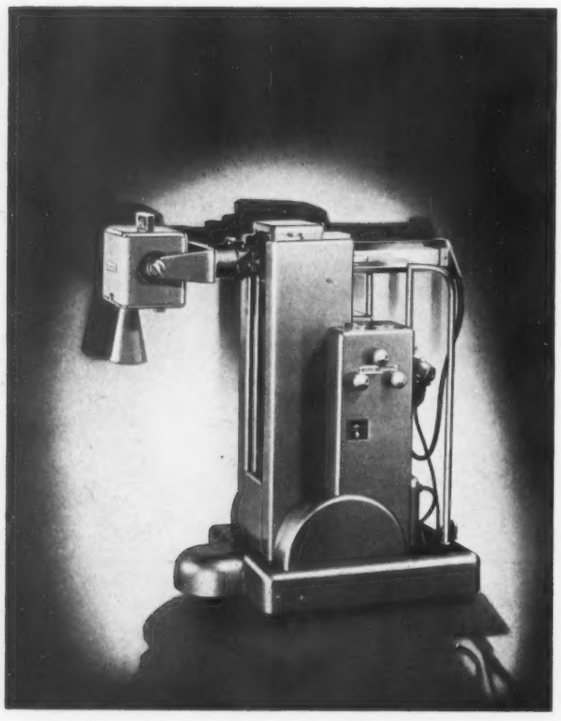
The past needs to be known and understood, he is certain, not as a source for copying but for what it can tell us of the relation of its best works to the men and materials and methods that gave birth to them. Nature, too, is well worth studying, for he has a theory that our appreciation of all beauty has its source in man's gratitude for the beneficent aspects of his natural environment.

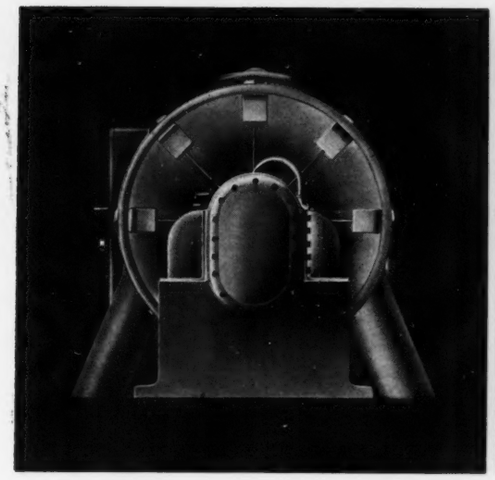
The service offered by the industrial designer, says Teague, "is the organization of any manufactured product to increase its desirability—and hence its sales." It aims for improved appearance, "which must be built-in and not applied; has nothing to do with decoration; is essentially a look of efficiency, competence, stability, durability, simplicity, and honesty, revealed with grace and charm." In gaining this it must also achieve improved serviceability, through more perfect adaptation of form to function, and increased economy through simplification. Are these not also the aims of the modern architect?

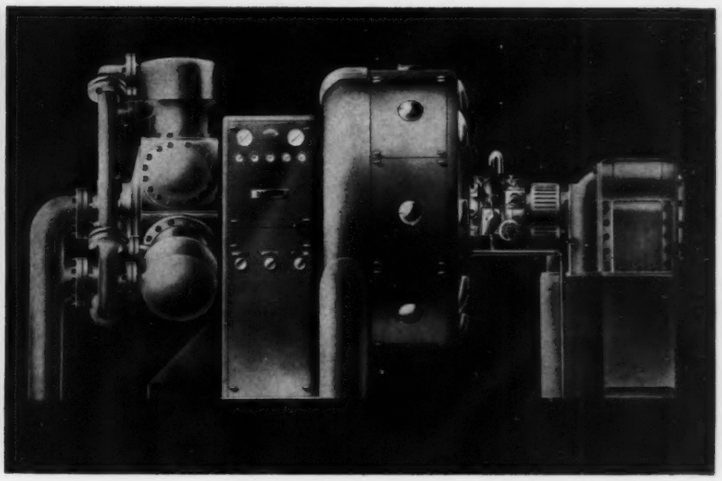
His procedure in solving a problem is quite analogous to that we like to think of as applying to architecture. It begins with a complete study of the function and use of the product, its structural requirements, and the equipment and methods available for its manufacture. Coincident with this is a study of marketing methods and trends of public acceptance. Only when these studies are all made and digested does the design creation begin. Preliminary sketches, working drawings, perspective renderings, and scale or full-size models are the means of translating the design ideas into intelligible guides for manufacture, just as in architecture, and the designer also follows through by supervision during the execution to take care of the little production problems that inevitably arise in the factory as well as on a building operation.

The place where Teague and his assistants center their activities is on the third floor of 210 Madison Avenue, New York (a residential apartment building, incidentally, rather than an office building). Here he has expanded gradually from an initial two-room space a decade ago until now nearly the whole floor has been adapted for his purposes. There is his own commodious and pleasant private office and consulting room, spaces for his business associates, a room for secretaries and clerks, a sizable, well-lighted drafting room, and the inevitable model shop. With the volume of work he handles, the drafting room is indeed a busy place. Just now he has about twenty-five young men on his staff, mostly architectural graduates from M.I.T., Yale, Cornell, N.Y.U., and other leading schools. They are all carefully picked with an eye not only to

A view of one of the units and a close-up of the control board in a line of X-ray and therapeutic equipment which Teague designed for the Westinghouse X-ray Company. The necessary complexity has here been reduced to well organized simplicity, conducive to ease of operation. No prototype for this apparatus existed







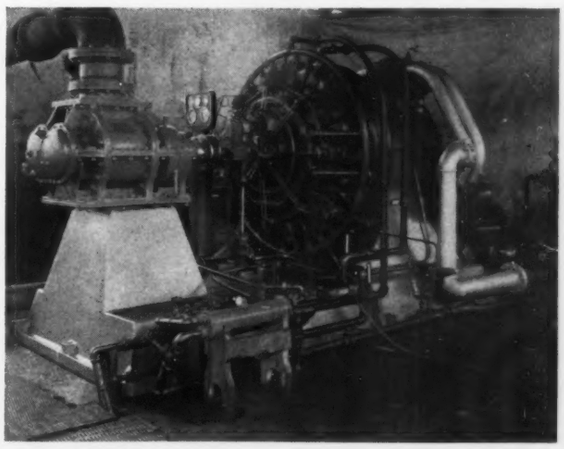
brains and design talent but to personality and general capability for taking responsibility and getting along with people as well. Teague, an engaging and cultured man himself, prefers to be assisted by individuals having the same qualities and is proud of the ability of members of his organization to deal satisfactorily on his behalf with his clients. His son, Walter Dorwin Teague, Jr., somewhat of a mechanical genius, is one of his most valued lieutenants. A younger son is entering Pratt Institute this fall. Teague's ambition for the two boys is that they will one day carry on together from where he leaves off.

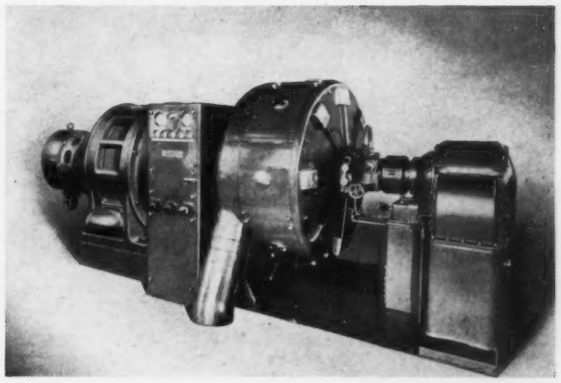
As is quite natural for one whose work has found such widespread public endorsement, Teague has stout faith in the validity of public taste which he feels can be trusted to force design trend in the right direction. There is no question but that the greater sales volume that goes with consumer preferment exerts its powerful force today more often than not in favor of the superior article. Where public taste is bad it is likely to be because of ignorance due, in turn, to some lack of contemporary vital meaning in the thing being selected. I think Teague would agree, however, that education—not only by the schools but by newspapers, radio, the movies, advertising, and all media for the interchange of information—has a lot to do with the case.

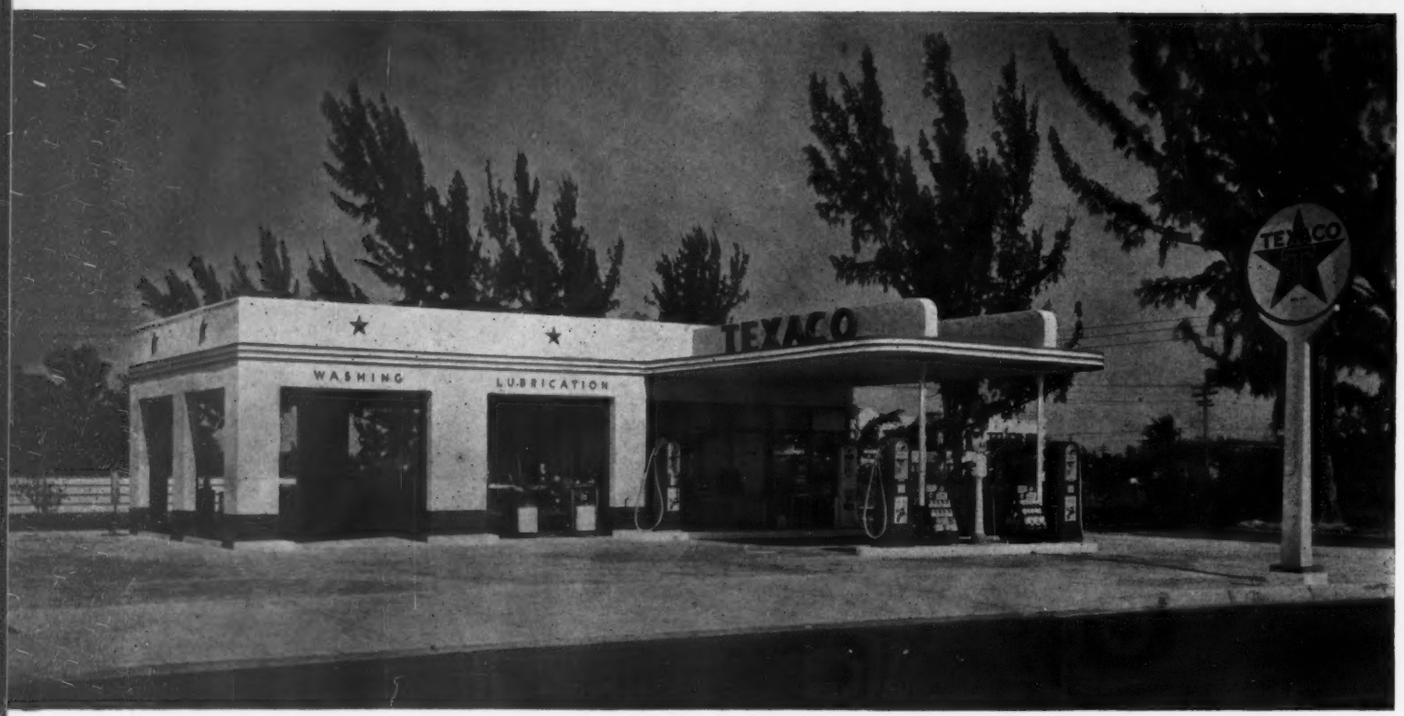
In matters of design not controlled by the machine or the material or the function—where the designer's personal taste and feeling come into play—Teague is always sensitive and refined. His color schemes, for example, are simple and easy to comprehend quickly. He uses color functionally wherever it may be done and has a complete grasp of the psychological effects that can be obtained with it. Light, he employs with sophistication and ab-

(Continued on page 570)

Above are two elevation renderings from Teague's office and below are before and after views of a 600 H.P. radial engine and compressor unit he redesigned for the S. R. Dresser Manufacturing Company. Contrast the clean, efficient looking finished product with the complex, confused looking machine which formed the starting point for Teague's revision. The industrial designer's services are not limited to mass produced manufactured articles

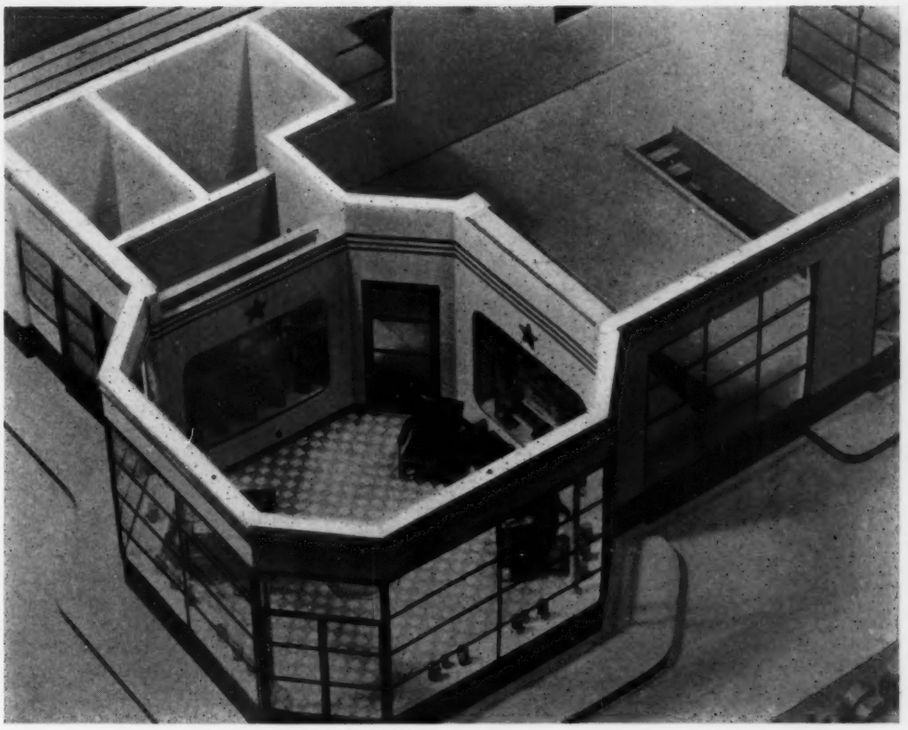


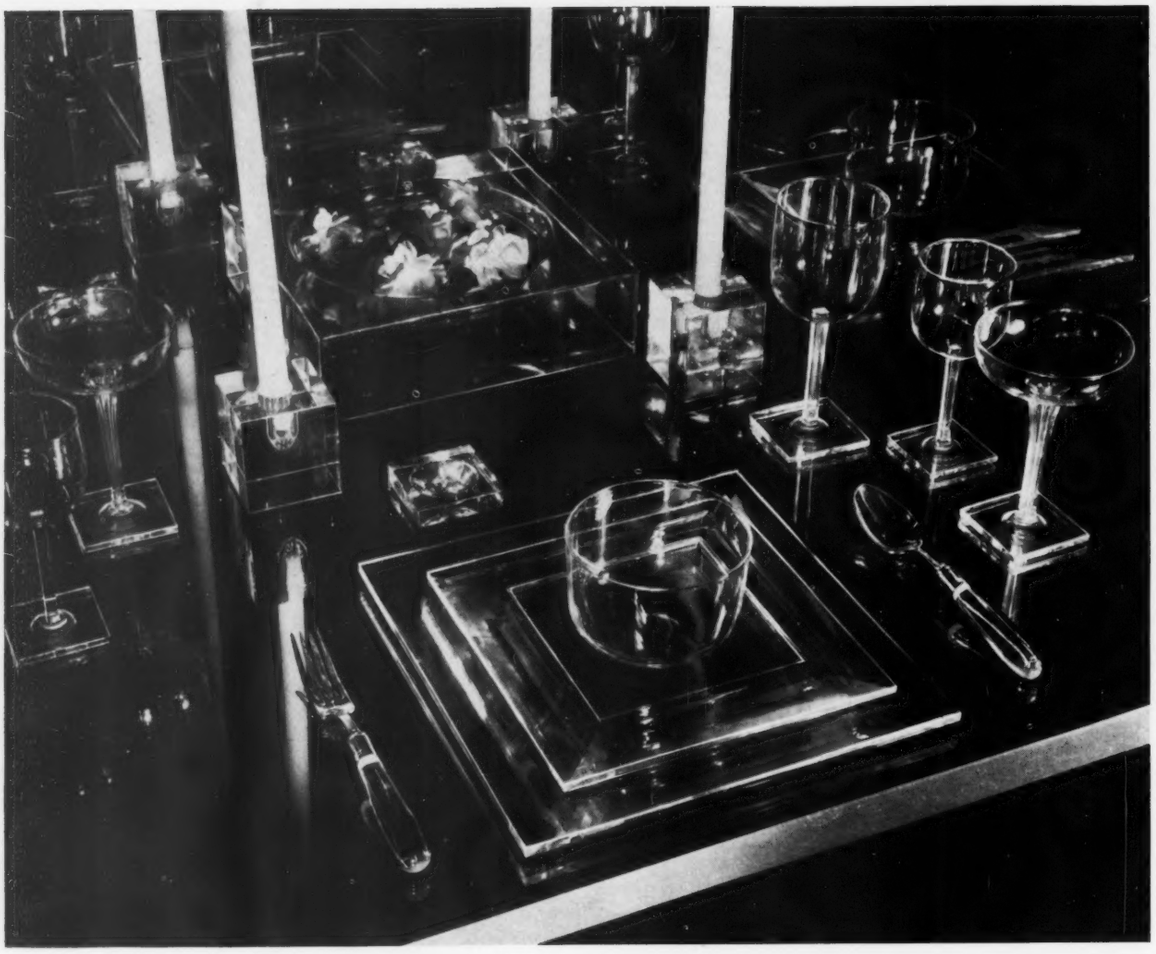




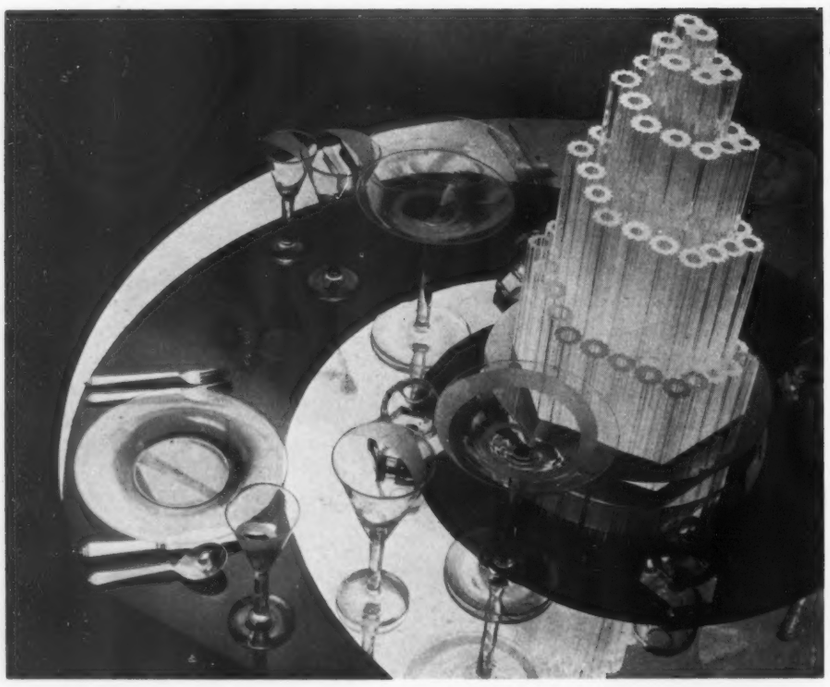
A standard service station designed by Mr. Teague for the Texas Company. The problem was to evolve a design that would meet all the geographic, social, operating, and competitive conditions involved in nation-wide distribution and have the distinctive trade-mark value wished by the company. He produced a successful result upon which all the regional executives could agree. A large number of these new stations have been built and existing stations are gradually being modernized to conform to the new design. The model below, which was one of a series built to study the project, indicates how carefully and thoroughly the problem was approached and how completely thought out

The model with its roof removed and the close-up view of the finished station emphasize the simplicity of the design which contributes to both efficiency and neatness





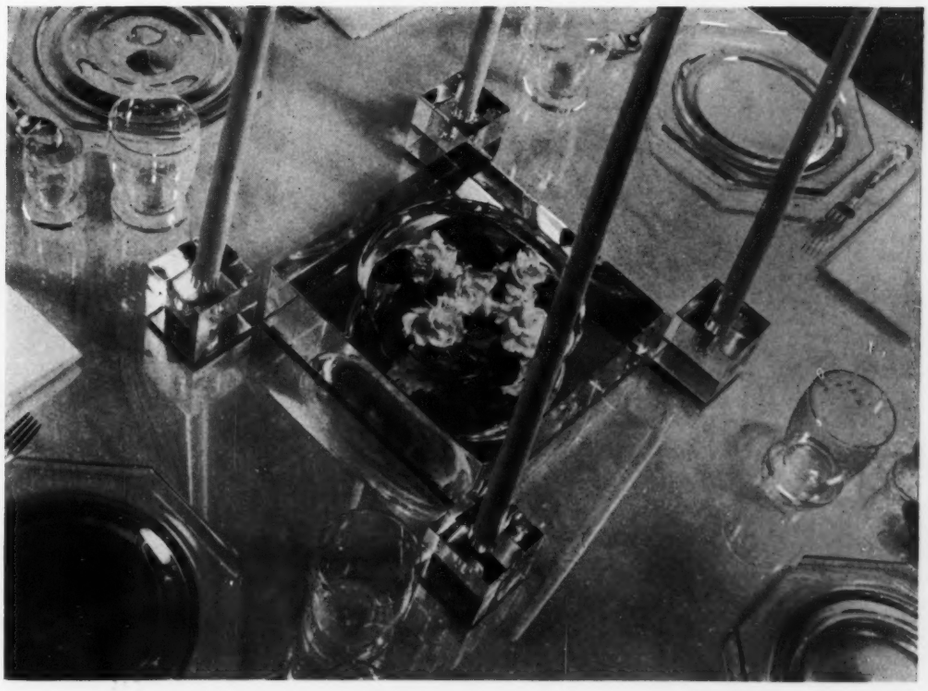
Koser



Bruehl

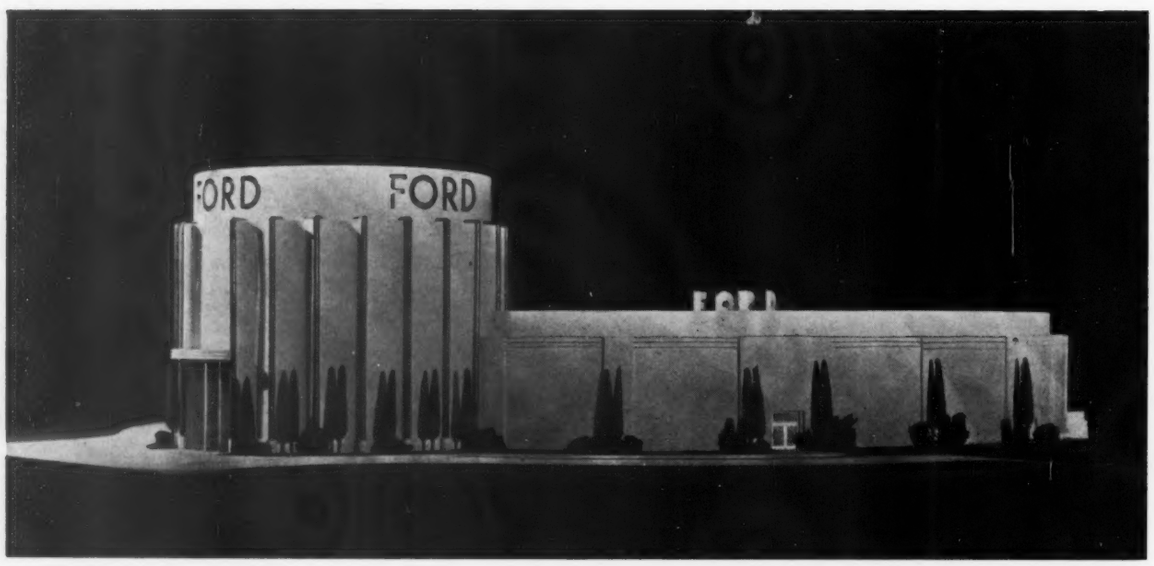
Two table set-ups composed of crystal pieces designed by Walter Dorwin Teague for Steuben Glass, Inc. (Corning Glass Works). In each instance a single motif was carried throughout—the rectangle and the spiral establishing surprisingly different moods when used in this way

Bruehl



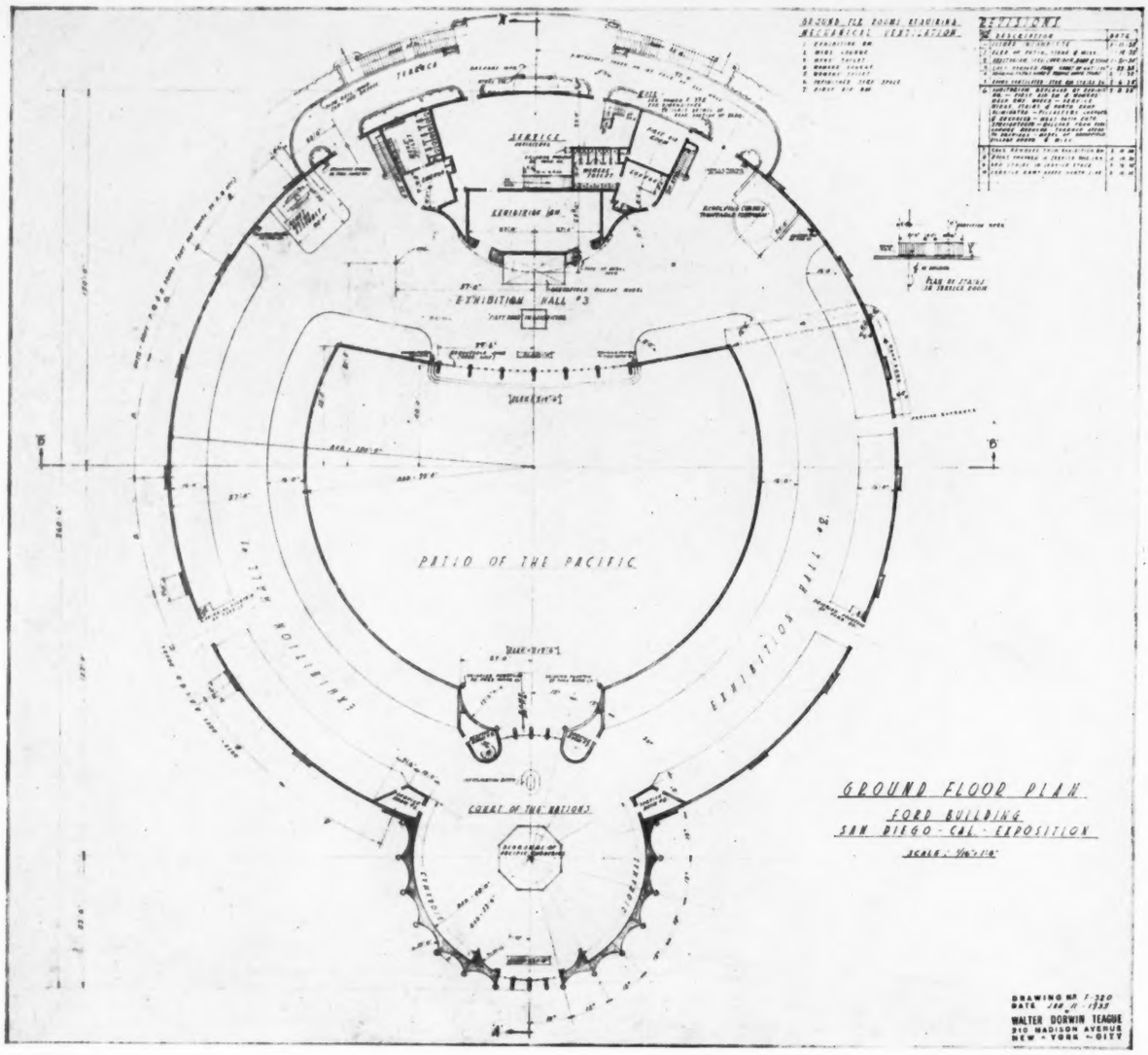
More Steuben glass arrangements from pieces designed by Mr. Teague. Simplicity of form executed in a material of inherent beauty contribute to a harmony that is characteristic of his work

Night view of the main entrance doorway of the now famous Ford Building at the San Diego Exposition. Simplicity of form is skilfully emphasized here by softly diffused light shed upon the curved surfaces by vertical reflectors. Below is a preliminary model of the building which attracted so much favorable attention by architects and others



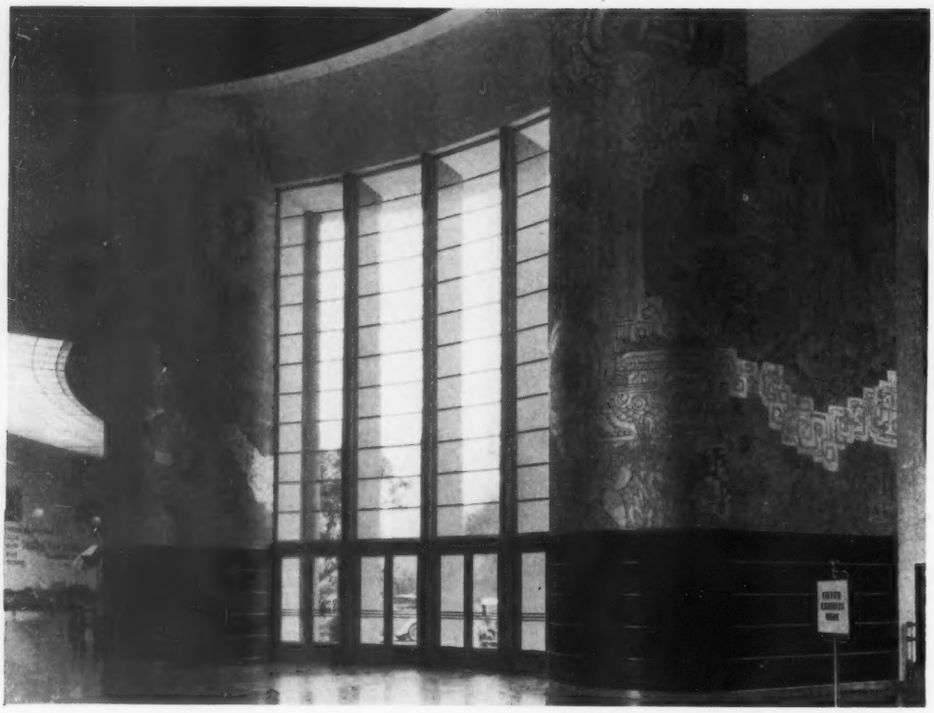
MANKIND PASSES FROM THE OLD TO THE NEW ON A HUMA IDGE FORMED BY THOSE
WHO LABOR IN THE THREE PRINCIPAL ARTS · AGRICULTUP URE · TRANSPORTATION
SILLIMANITE
PETROLEUM

Inside the rotunda of the Ford Building at the San Diego Fair was a revolving hemisphere containing dioramas of the Ford car in the various countries bordering on the Pacific. Three lines of chrome plated waves revolved at various speeds above the dioramas and the relief map of the Pacific was surmounted by a half scale model of a Ford coupe. Below, a night view from the patio shows the effective illumination. This building firmly established Mr. Teague's reputation as an originator and master of the technique of designing exhibitions

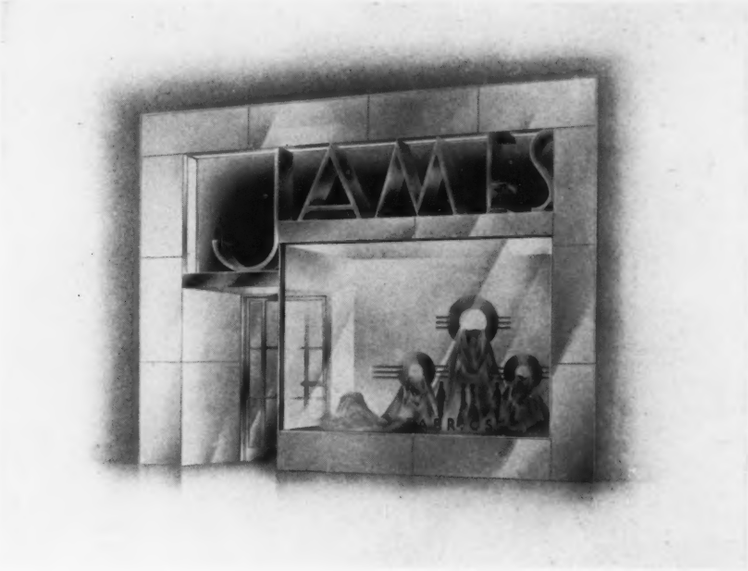


The shape of the plan of the Ford Building at San Diego developed naturally from the site, which was on a slight knoll. The disposition of its arrangements came from Mr. Teague's theories concerning controlled circulation developed from his experience with the Century of Progress. Entering at the Rotunda, visitors were routed to the right past the various manufacturing and scientific exhibits, arranged in logical sequence to dramatize and make clear the part each process and material bore to the finished product. Opportunities for rest and refreshment were provided in the patio or on the rear terrace, half way round. Continuing their course, the visitors would eventually arrive at the starting point with a rather clear and complete impression of the materials, processes, and organization involved in automobile manufacture. Richard S. Requa of Los Angeles was the architect of record on this building; Teague designed it

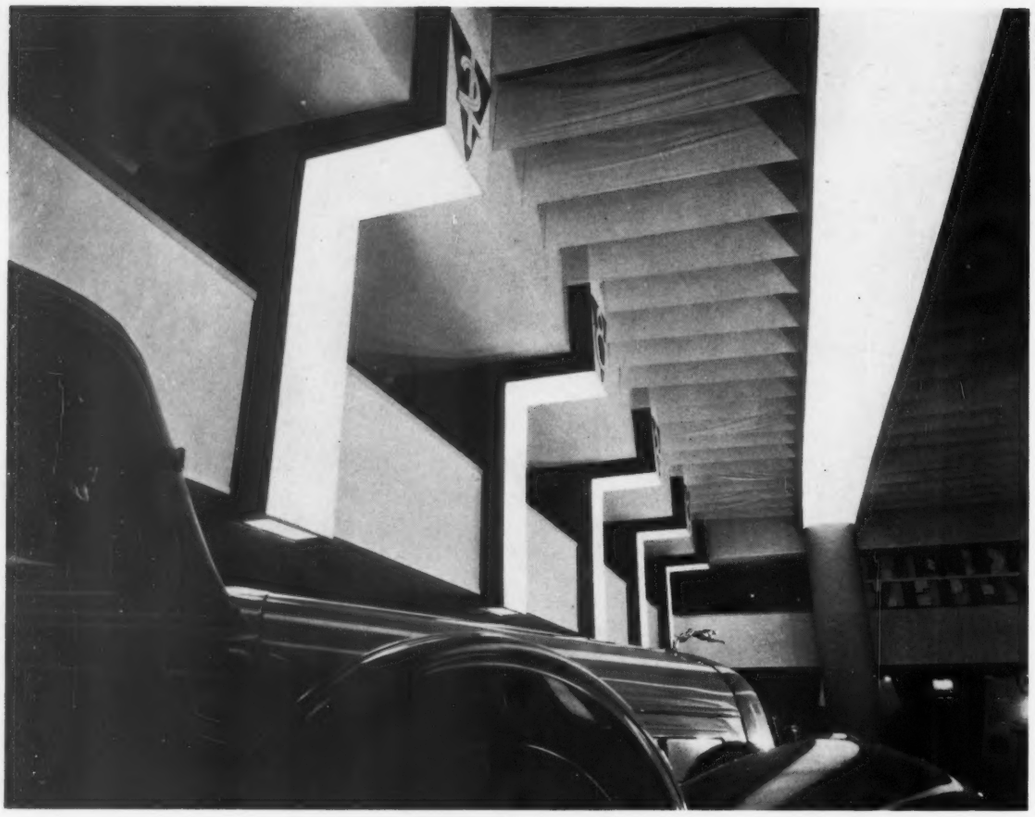
Two views inside the Ford Building at the San Diego Fair show at a glance the simple straightforward exhibition technique habitually employed by Mr. Teague. Brief, quickly legible legends tell what is being shown. Enlarged photographs or diagrams supplement the actual exhibits below and tell just how the apparatus is used and what it accomplishes. A simple color scheme ties the whole together and keeps it orderly while the curving walls beckon the visitor on to see what is coming next, taking advantage of his curiosity



Inside the rotunda of the Ford Building at San Diego, on either side of the opening into the patio, were interesting decorative murals by Artist Charles B. Falls. These murals represented the spirits of Asia and America. Another exterior view, below, suggests the daytime effectiveness of the simple forms and broad surfaces as supplemented by carefully arranged planting — which never harmed any architecture



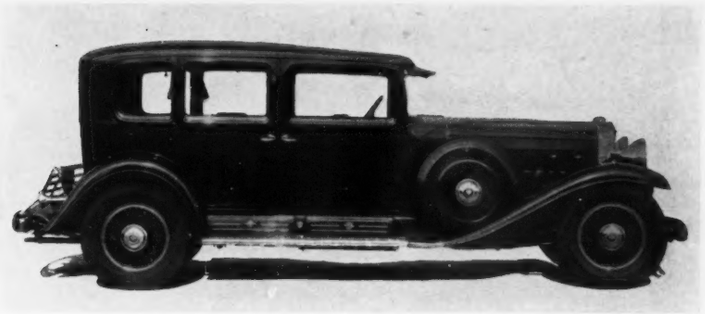
Two designs by Walter Dorwin Teague selected from among a number he made for the Pittsburgh Plate Glass Company to be used as suggestions for architects and designers. They demonstrate his love for simplicity and order and his feeling for display



MacRae

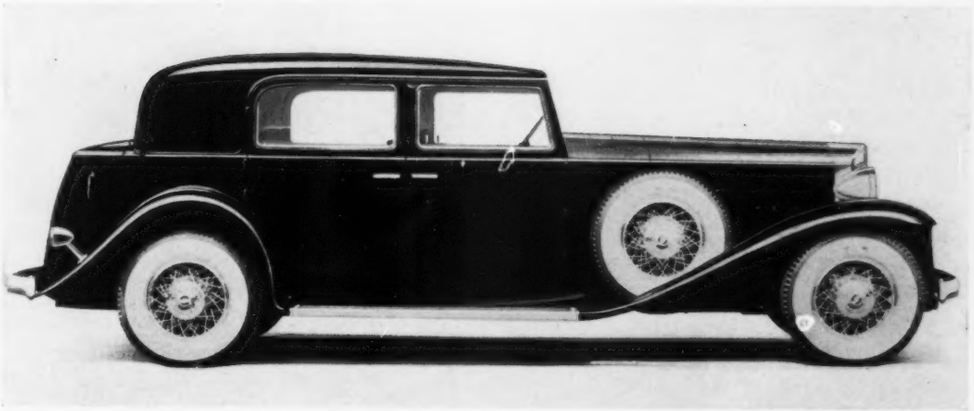
For the 1935 Ford Motor Company's show in New York, Teague transformed the familiar rococo interior of the Hotel Astor's Grand Ballroom into a striking background for display. A strong color scheme of blue, white, and vermilion, coupled with dramatic illumination, contributed to its success

MacRae

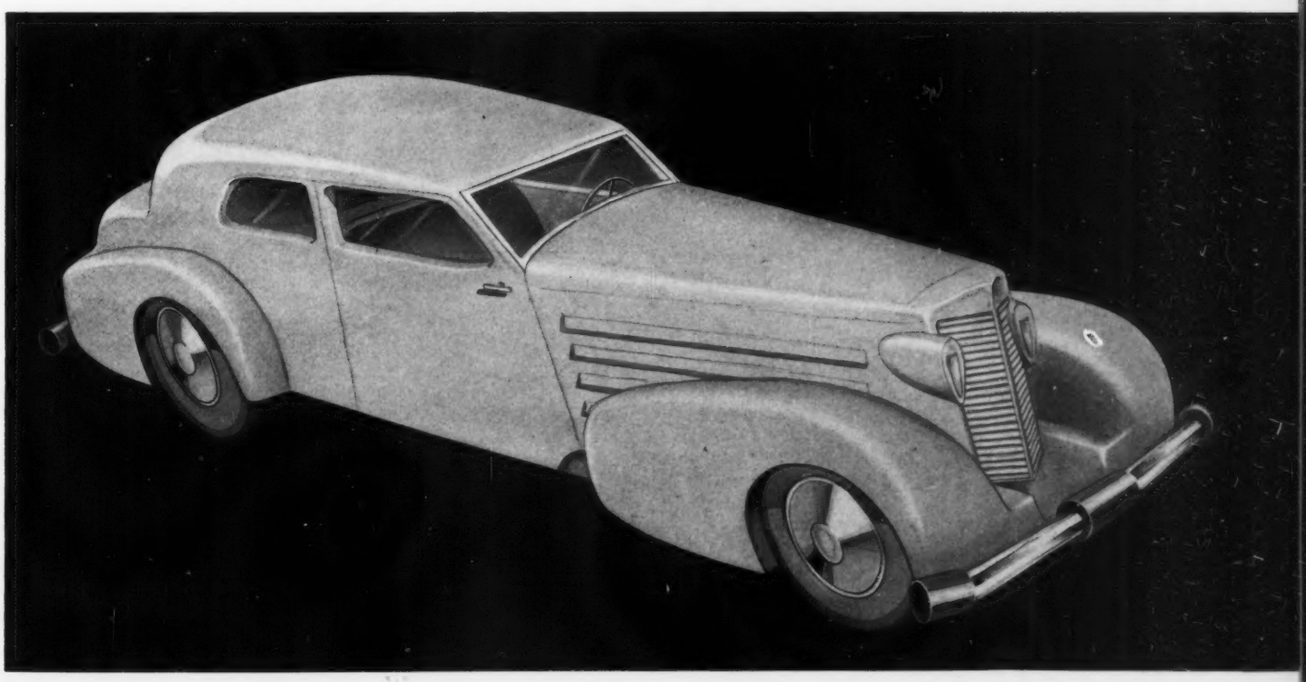


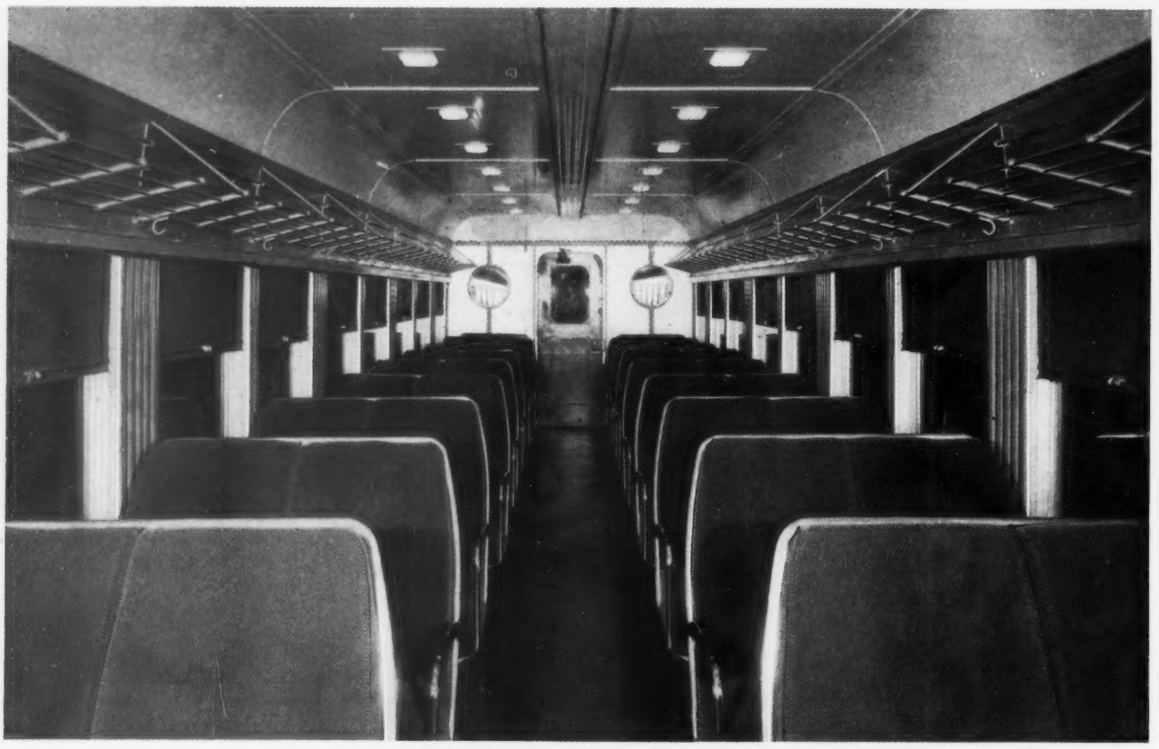
One of the best American cars of January 1931, typical of the "up and down" school of design prevalent at that time. Not one of Teague's designs

This Marmon 16 (below), designed by Teague in 1930, embodied for the first time all the characteristic features of the 1933 type of automobile. Lines of speed were emphasized and static lines eliminated or subordinated. It was far ahead of its aristocratic contemporary shown above

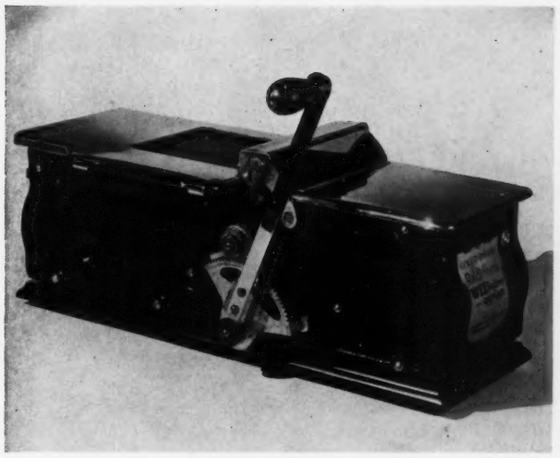


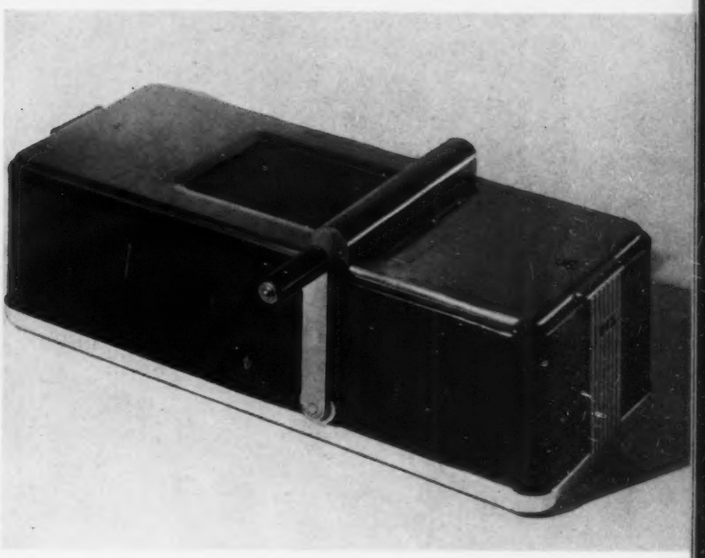
A special Sports Body designed by Teague for Colonel Howard Marmon in July 1932. This body was completed in April 1933, anticipating certain 1934 styles. It was well ahead of the field in many particulars as may be seen by comparing with today's models of American cars





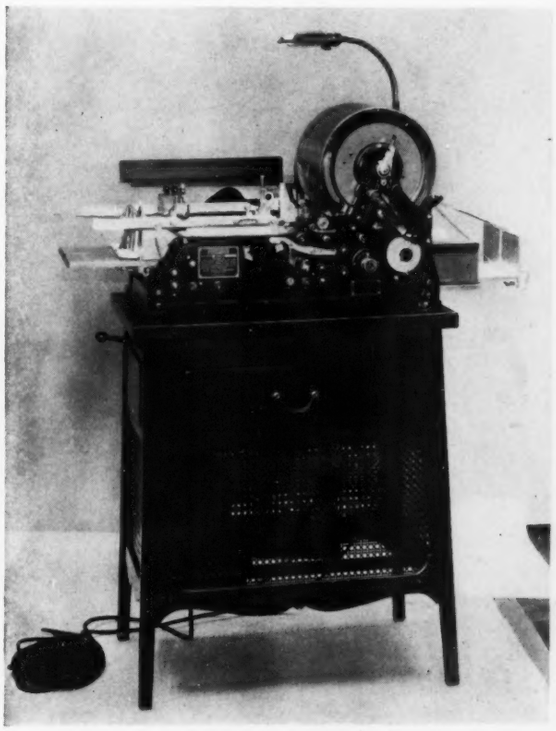
Interior views of a de luxe railway passenger coach designed by Walter Dorwin Teague for the New Haven Railroad. 50 were originally ordered and 50 more after a year's successful operation. They represent the last word in comfort and charm: 40,000 pounds lighter per car; air-conditioned; scientifically lighted; "rubber padded" to minimize jolts, jars, and noise. The new car required a year's work on the part of designer, railroad, and builder to make general railroad travel most agreeable to the public. The seats, designed on automobile principles, are light and flexible enough to move easily into position for card playing or conversation. Air pockets between two panes of glass prevent frosting and steaming. Cork floor covering with two-toned blue rubber tiles insures quiet aisle passage. A gay color scheme of gray, white, two shades of blue, touches of vermilion and gleaming metal is made possible by air-conditioning, which eliminates dirt and dust. Many passengers have expressed a preference for the new coaches to Pullmans, and they are always quickly filled

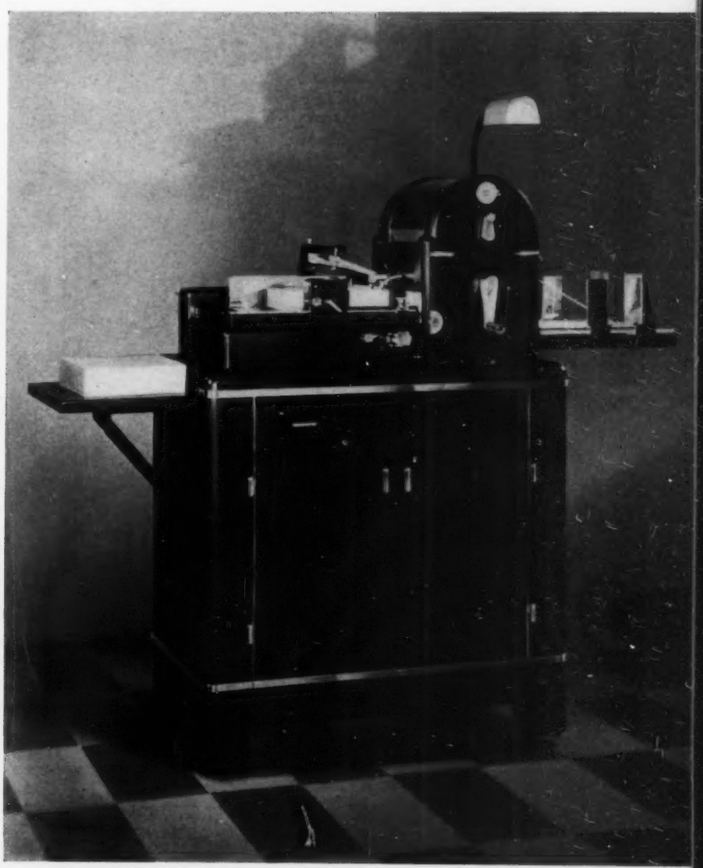




Before-and-after views of the "Wiz" Autographic Sales Slip Register which Walter Dorwin Teague redesigned for the American Sales Book Company. The improved model, with its black lacquer and chrome simplicity, is one of Teague's most satisfying jobs

In collaboration with the engineering staff of the A. B. Dick Company, Teague redesigned their Mimeograph machine so that it not only works better but looks better than any previous model. Simplified controls and the elimination of unnecessary projecting parts will tend to make the machine easier of operation as well as infinitely easier to look at

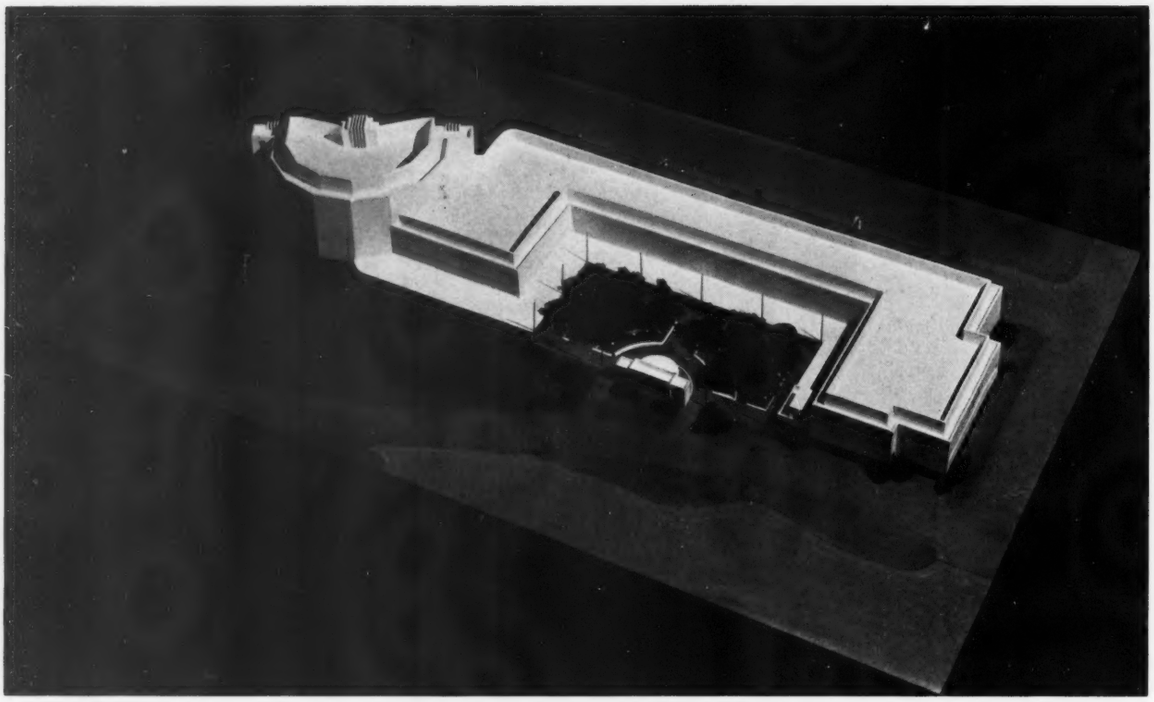




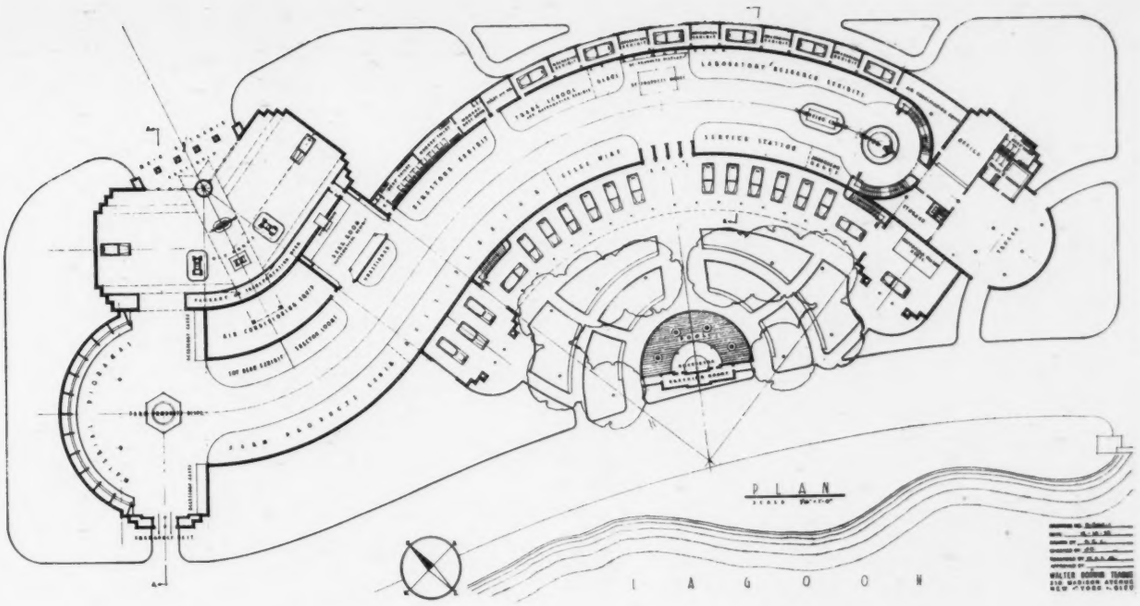
Hedrich-Blessing

The foyer of the Executive Lounge of the Ford Building at the Century of Progress was lined with flexwood running horizontally and jointed with narrow gold mouldings. This enabled the corners to be curved. The base-board was black and black half-columns with gold caps flanked both doors. White table and chairs and gold lighting fixtures kept the scheme simple, in line with Teague's usual practice in designing interiors

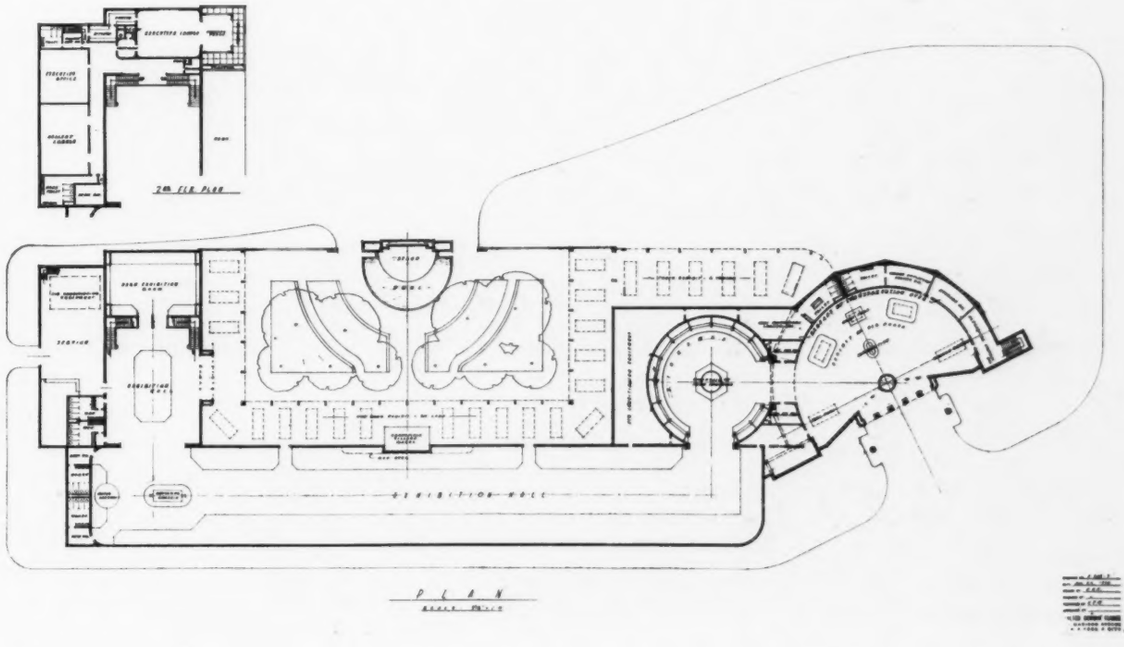
In the white and gold executive lounge of the Ford Building at San Diego, Teague used a mural decoration by Helen Dryden, one panel of which, featuring the old-fashioned sleigh, shows in this illustration. The walls are white with gold mouldings and the furniture is upholstered in white, green, and tan leather. The restraint and good taste are characteristic of Teague's modern interiors, of which this is a particularly good example

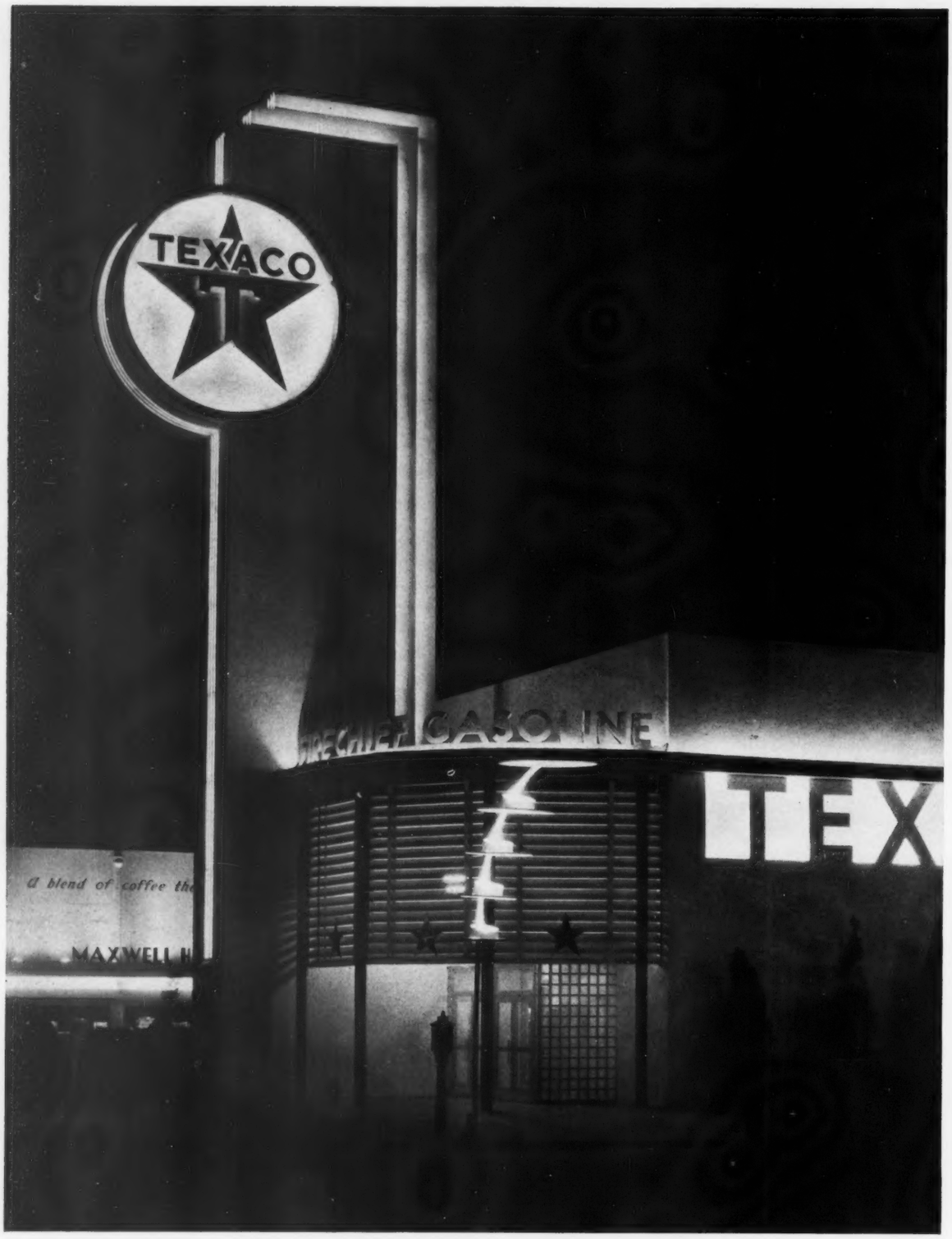


Model and aerial view of the Ford Building at the Dallas Exposition, which Mr. Teague designed with all its exhibits. Of white stucco over metal lath, it is unadorned except for red and yellow neon tubes forming the word "Ford" over the entrance and four lines of blue neon tubes running down the center of the surfaces flanking the entrance. The building is 550 feet long and 160 feet wide with a maximum height of 80 feet. It was at first designed with a curved plan as suggested opposite but finally made rectilinear for reasons of economy

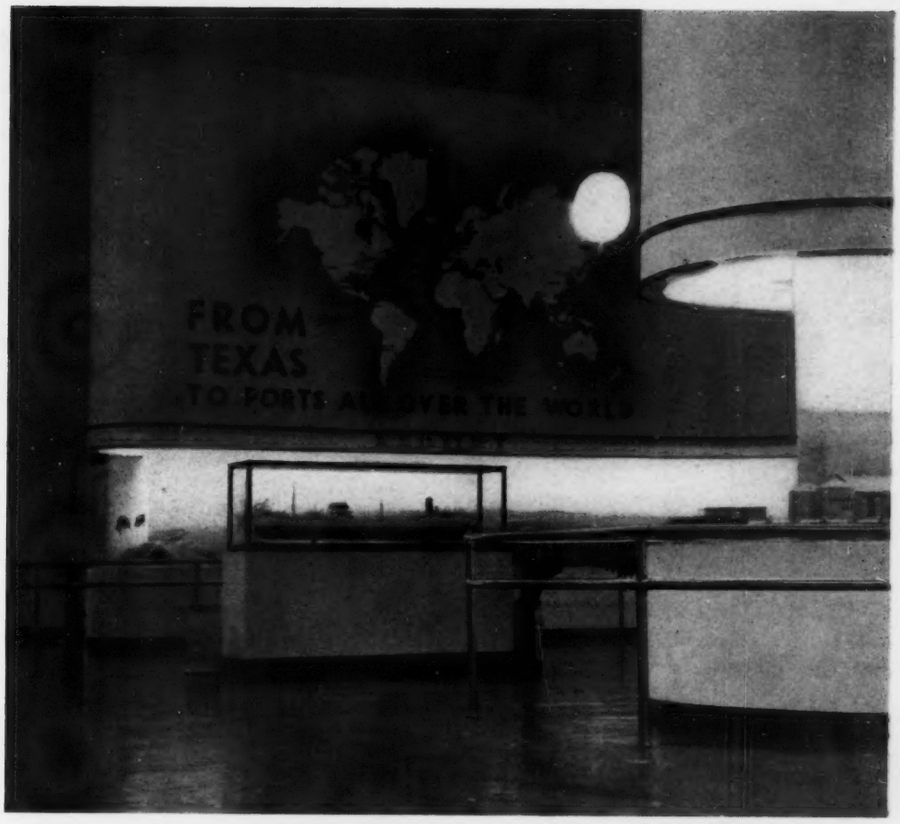


Mr. Teague's original intention for the Dallas Ford Building is shown by the plan above, which would have followed the principles found so successful at San Diego where the exhibits were placed against curving walls. For reasons of economy, however, the plan was modified as shown below. The site is responsible for the placing of the entrance rotunda at an angle, facing down the main avenue of the fair. The two plans shown are, of course, upside down in relation to each other



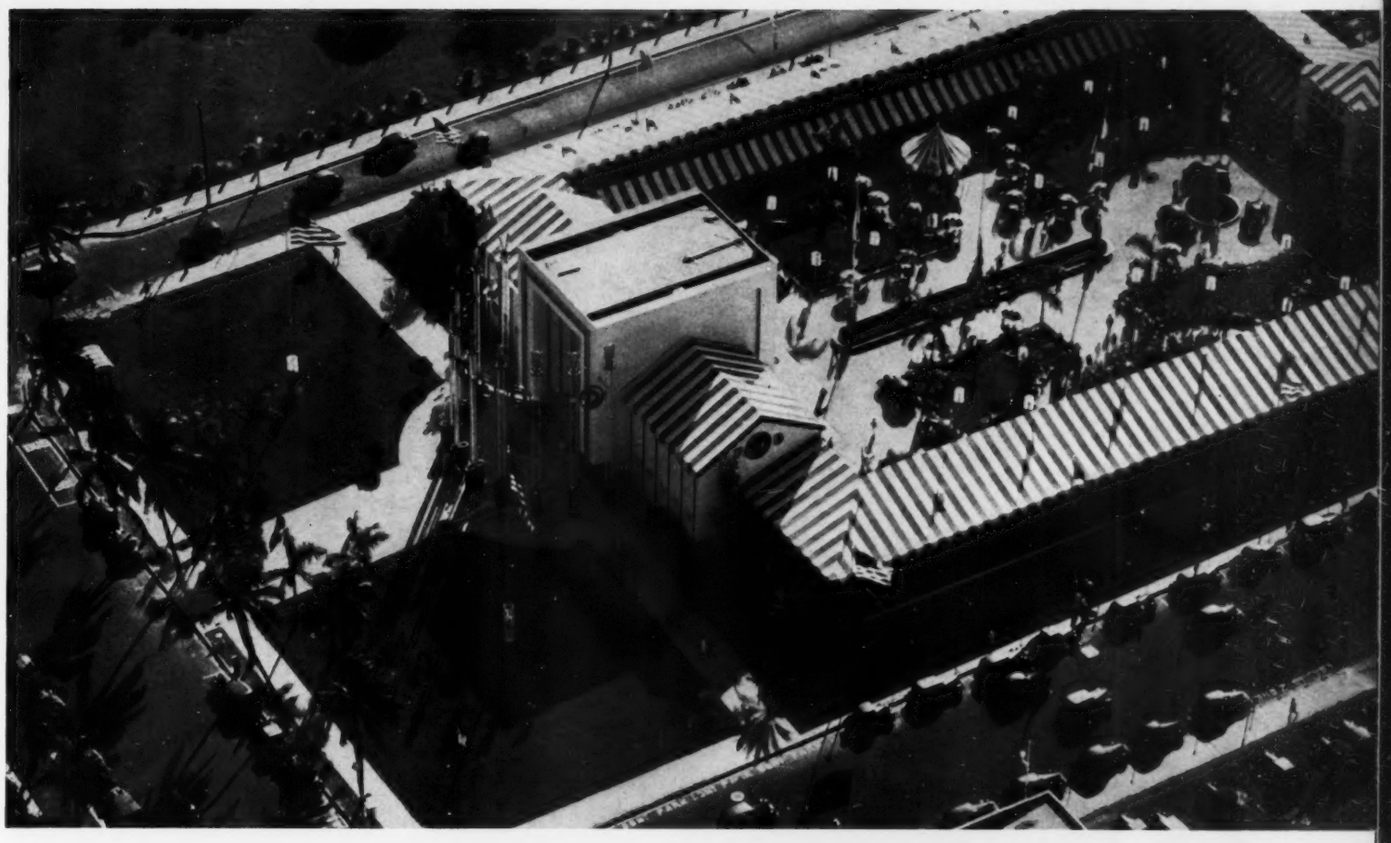


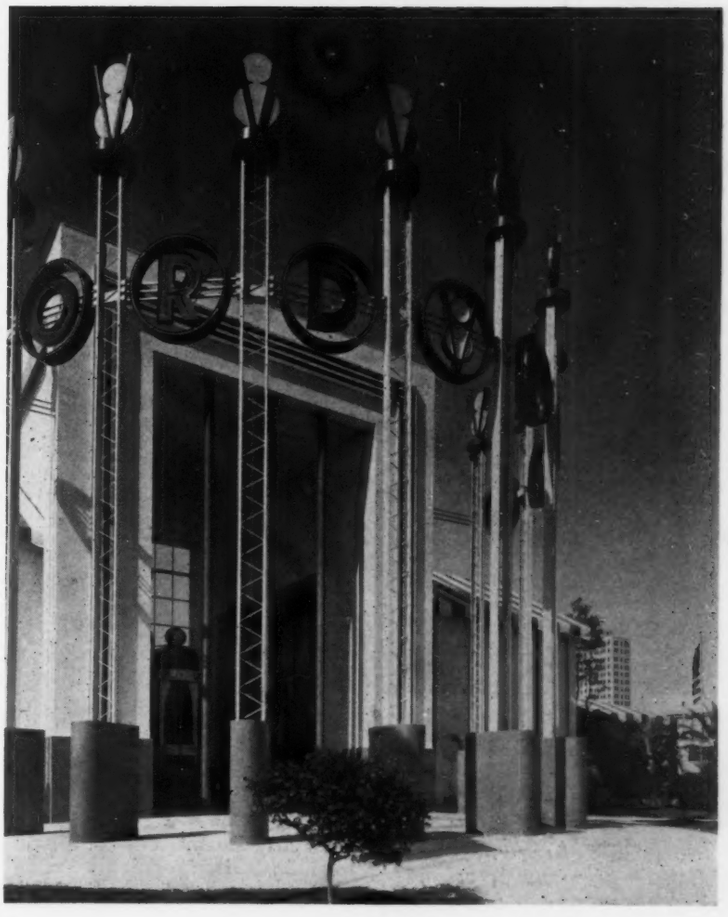
Mr. Teague also designed the Texaco Exhibit Building at the Dallas Exposition. This night view shows the 70-foot tower as illuminated with diffused light from green neon tubes running down its entire front and concealed strips lighting it from the back. The Texaco trade mark is lighted from behind. Mr. Teague has a strong preference for diffused lighting as opposed to flood lighting, believing that the former is more subtle and therefore more interesting to the average observer



Teague's design for the Texaco Building at Dallas housed a series of animated dioramas depicting the story of oil from its origin far beneath the earth, through the processes of refining, transportation, and marketing, to its ultimate uses in all parts of the civilized world

On the left half of this page are Mr. Teague's designs for a combination coal and gas range and a gas range as executed by the Floyd-Wells Company of Royersford, Pennsylvania. The pre-Teague models are shown at the right. The new designs resulted in a tremendous sales increase and in a tripling of the number of dealers who found it advantageous to handle them, justifying Mr. Teague's belief that public taste sides with better design





Two views of the Ford Florida Exposition at Miami, designed by Walter Dorwin Teague. Housed principally under canvas, with gaily striped red and white roofs and blue side walls, the exhibit is the largest one-manufacturer industrial show yet held in Florida and may be the forerunner of an entirely new type of decentralized exposition. With it, Teague has not only enhanced his reputation but has contributed considerably to the science of industrial and educational display

Private office in the A. B. Dick Company's display rooms on West Monroe St., Chicago, designed by Walter Dorwin Teague. With simple means he achieved a handsome, efficient-looking result, quite appropriate to a modern business establishment

An early model of the Board of Design's general plan for the New York World's Fair, 1939, shows in the foreground a group of suggested buildings in startling contrast to the rest. This is the Transportation section, for which Teague was responsible. The dynamic quality of the asymmetric forms he used suggested movement and the force of the ideas here expressed has subsequently affected the final design of the buildings in other parts of the Fair which were, on this model, altogether static

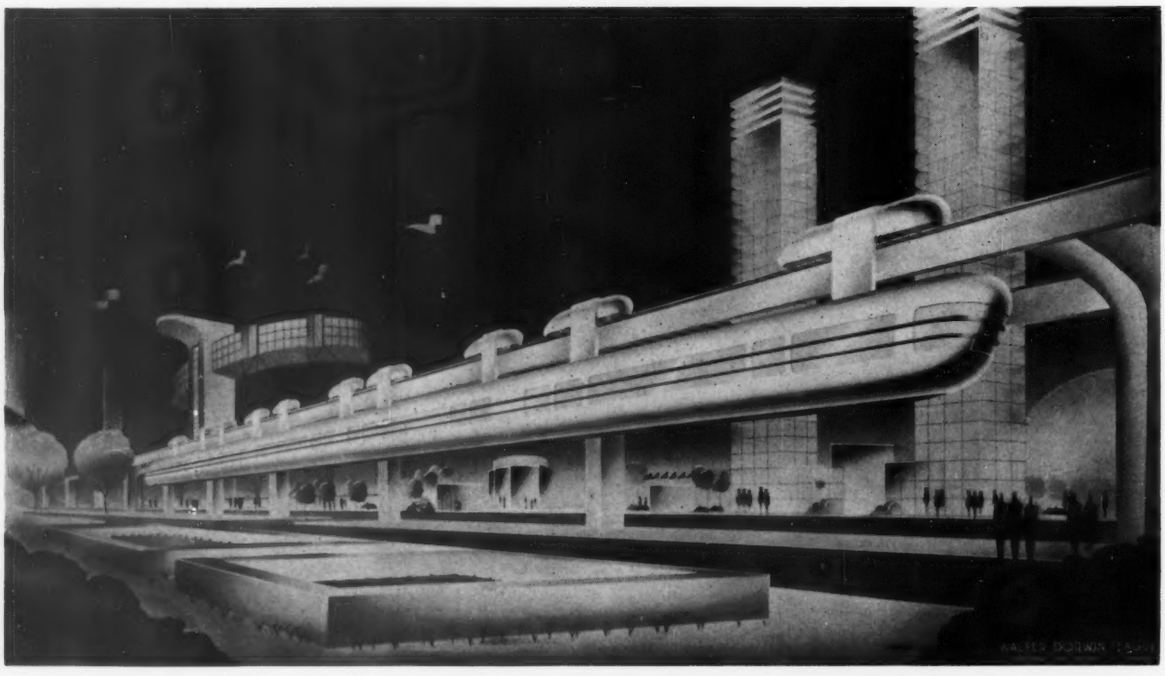
(Continued from page 545)

sence of irritation in connection with his display designs, showing a marked preference for diffused illumination as opposed to floods. Where he uses curved forms they are usually circles or circular arcs. This is not because he does not feel the beauty of a subtler curve but because he feels the circle to be the most precise, and precision is the keynote of the machine age. Similarly, though he can appreciate the beauty of the fine hand-wrought furniture of past ages, he feels that modern tubular furniture is more appropriate to the times, particularly in the efficient atmosphere of the modern business office.

In person, Teague is not a robust man, though he is above average height and appears to possess a physique adequate for his exacting profession. Unlike some of his contemporaries, he has a limited supply of nervous energy. He conserves it intelligently by coming to office rather late in the morning. Like most creative persons he works best after the sun has passed the yard-arm. In the afternoon or evening his work is likely to demand intense concentration for hours at a time when he is busy; hence he finds frequent periods of rest and recreation desirable. For physical exercise he favors swimming or riding. Mental relaxation he finds through reading in which he indulges systematically, following his periodic enthusiasms with the thoroughness of a scholar. Eighteenth century France has held his attention now for several years and he has read and digested every pertinent thing he could find time for until he may fairly be considered an authority on that interesting era. Human nature rather than art is what interests him about it, however. The well-filled and inviting shelves on all four sides of his office betray a continuing interest in modern painting, Van Gogh being especially in evidence. "Reading maketh a full man" and Teague is a ready and entertaining conversationalist. The captains of business who are his clients find him, no doubt, a pleasant fellow to be with in leisure moments as well as a helpful one during their serious consultations.

Teague was bored, as noted at the beginning of this story, with his earlier career. He doubts that he can ever tire of his present work. The expanding world is full of too many exciting design problems that need to be solved and he is one that finds zest in their solution. Someone asked him, when he had done the Ford Exhibition at the Century of Progress, "How are you ever going to find anything as thrilling to do again?" Half jokingly, Teague suggested that some day, somehow, he would like to design a complete city. At our last interview he hinted that the possibility of his getting such a job is becoming less remote than it seemed in Chicago. I'd like to see what he'd do with it. I don't think it would be too much for him.

A sketch from Teague's office, showing his design of a monorail for the Monorail Corporation applied as a modern means of public conveyance at a World's Fair. This has been suggested as a possible arrangement for the coming New York World's Fair, 1939, now in design



Another bit of ornamental skyscrapery, isolated and sketched in pencil by Theodore Kautzky to draw attention anew to the aerial design so much admired in the twenties but seldom seen today. The building is, of course, the Hotel Pierre, by McKim, Mead, and White

SMALL GARDENS IN THE CITY

A STUDY OF THEIR DESIGN POSSIBILITIES

BY GARRETT ECKBO

Credo

LIFE in the city is concentrated. We live fast and we live hard; years compress into months, months into days, days into hours. Space is at a premium; every square inch is valuable, every square inch must produce its utmost. Time is at a premium; every minute is precious, only the essentials can be allowed for, relaxation must be brief, full, complete.

Houses in the city are concentrated. They herd together in long rows, flank tight to flank, like frightened bovines protecting the tiny opennesses behind them from the thundering madness of the streets. Living areas build vertically instead of horizontally. To get space, light, sun, we simplify, remove partitions, let living rooms run the house's length.

Gardens in the city are concentrated. Space is at a premium, time is at a premium, relaxation must be brief and full. Every square inch must produce its utmost; there can be no periods of slackness, the garden which hesitates is lost. Maximum delight, minimum maintenance; every detail right, every plant a specimen, every feature a thing of beauty and a joy forever. The most precious things come in the smallest packages.

Gardens are places in which people live out of doors. Is that a luxury? Their boundaries are backgrounds, their features accessories, for life. People, not plants, are the important things in gardens. Every garden a stage, every occupant a player.

Gardens must be the homes of delight, of gayety, of fantasy, of illusion, of imagination, of adventure. The house provides the mechanics and the amenities of civilized living; the garden must be something more than an "outdoor living room" if it is to be worthy of its name.

Design shall be three-dimensional. People live in volumes, not planes. Things must be around us and over us, as well as under us. A pattern is only valuable if seen in elevation, or from above. A living area fails if it does not make one conscious of being within something, rather than on top of something. It must have scale, it must have enclosure, it must have a third dimension.

Design shall be areal, not axial. People live in areas, not on axes. Axes are the center lines of areas, every area has a center line, why call attention to it? Why must we be forced to glare at one "focal point," when a whole area can be full of interest and diversion?

Design shall be dynamic, not static. Let there be rhythm, let there be movement, let there be life and action and gayety. Let there be nothing static, balanced, carefully set.

Materials shall express their own inborn characteristics and possibilities, not have others forced upon them, or be condemned for former bad associations. A hackneyed thought, yet one so seldom realized in action. A brick is a prefabricated modular unit, its effects are built up by repetition and combination; concrete is a plastic poured product, whose shape and volume are subject to control and direction; a plant is a living, breathing creature, with a distinctive native personality whose development must be provided for.

These sound like rules. There are no rules in design; if there were we would need no designers, only books of rules. There are principles, there are dogmas, but their use or their disregard are dependent solely on the judgment, the taste, the courage, and the delicacy of the designer. Rules of design are mere attempts to standardize and formulate the untameable great works of the ages.

This is the United States of America, 1937 A. D. — automobiles, airplanes, streamlined trains, mass production, the machine, new materials, new thoughts, new social concepts, a more abundant life. Why not express that, instead of English Tudor, or Italian Renaissance, or French modernistic, or Spanish-Moorish? Why must we be slaves to the ages, when they are so willing to be slaves to us?

The Study

An attempt has been made to develop and express these ideas in a concrete problem. A typical city block was chosen, eighteen lots 25 by 125, eight 60 by 70, ten per cent cross slope, diagonal orientation. Conditions were set up and the resulting problem solved, they were not built up to a preconceived solution.

Each lot was designed as an integrated, self-sufficient residential area, house-and-garden, not a house-and-then-a-garden.

Special attention was paid to the problem of masking or nullifying the restrictions of small areas, and developing a consciousness of space. The rectangular area was warped, twisted, and re-shaped at will, to force a forgetfulness of the hard enclosing lines. Portions of the area are partially or wholly screened, to suggest additional space by the impossibility of seeing everything at once. Connection of the garden with the second floor of the house helps integrate the two, and free circulation without retracement of steps increases spatial feeling.

A sculptural modeling of the ground and design elements into a unified three-dimensional whole will be noted.

Every resource of imagination and ingenuity was called upon to produce garden areas to be not only livable, functional, and spatial, but delightful, entertaining, and amusing.

The gardens have movement; they are rhythmic, dynamic. There is no careful, static symmetry. The eye is carried around the area by clean free curves or strong angles, and is not forced to concentrate on any one point.

Statuary is used freely, but it shall be vital and vivid, not insipid and gardenesque. It shall be placed boldly and appropriately, not in a condescending or half-ashamed manner.

Every plant is a specimen, placed where it can develop to the fullest, set in architecture, yet dominating, softening, and loosening the construction lines.

Trees, more than any other element, give the third dimension, and the feeling of volume, to the garden area, in addition to their shading and screening function. Various sorts of canopies and pergolas, of concrete, metal, or wood, are also used for shade and enclosure.

The harshness and blankness of enclosing walls is softened by murals and planting, or nullified by mirrors. Where walls become too high, opaque glass panels are used in the upper portions. Walls completely constructed of glass blocks would be a most delightful innovation.

It will be seen that the study resulted in the production of a number of possible solutions for one given problem. No attempt is made to place a premium on any particular one, although all cannot be of equal value. Different personalities will respond to different solutions, and that is as it should be. The designer's only dread is the absence of any reaction.

The gardens will be called modern. If that is the only term which denotes an open-minded, uninhibited, straightforward solution of a problem on its own conditions, unimpeded by prejudices, preconceptions, or the advertisement of the sources of inspiration, then they are. The designer feels no need of classification, rather the need for the fusion of "styles" and the development of Style and Design.

In conclusion, the project is purely abstract and experimental, designed to stimulate thought and provoke comment, discussion, and a flow of new ideas. If these ends are achieved the effort will be well rewarded.

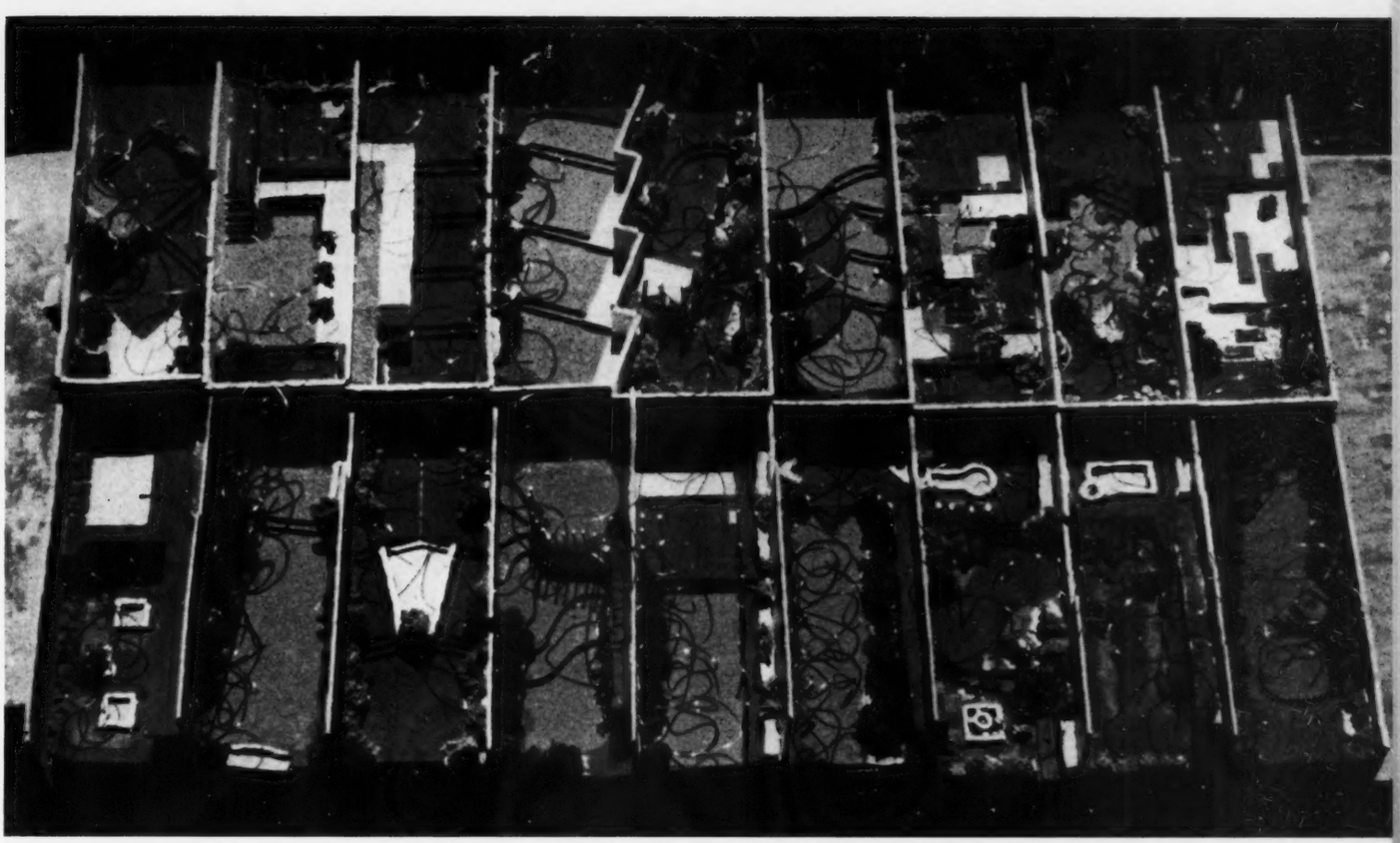
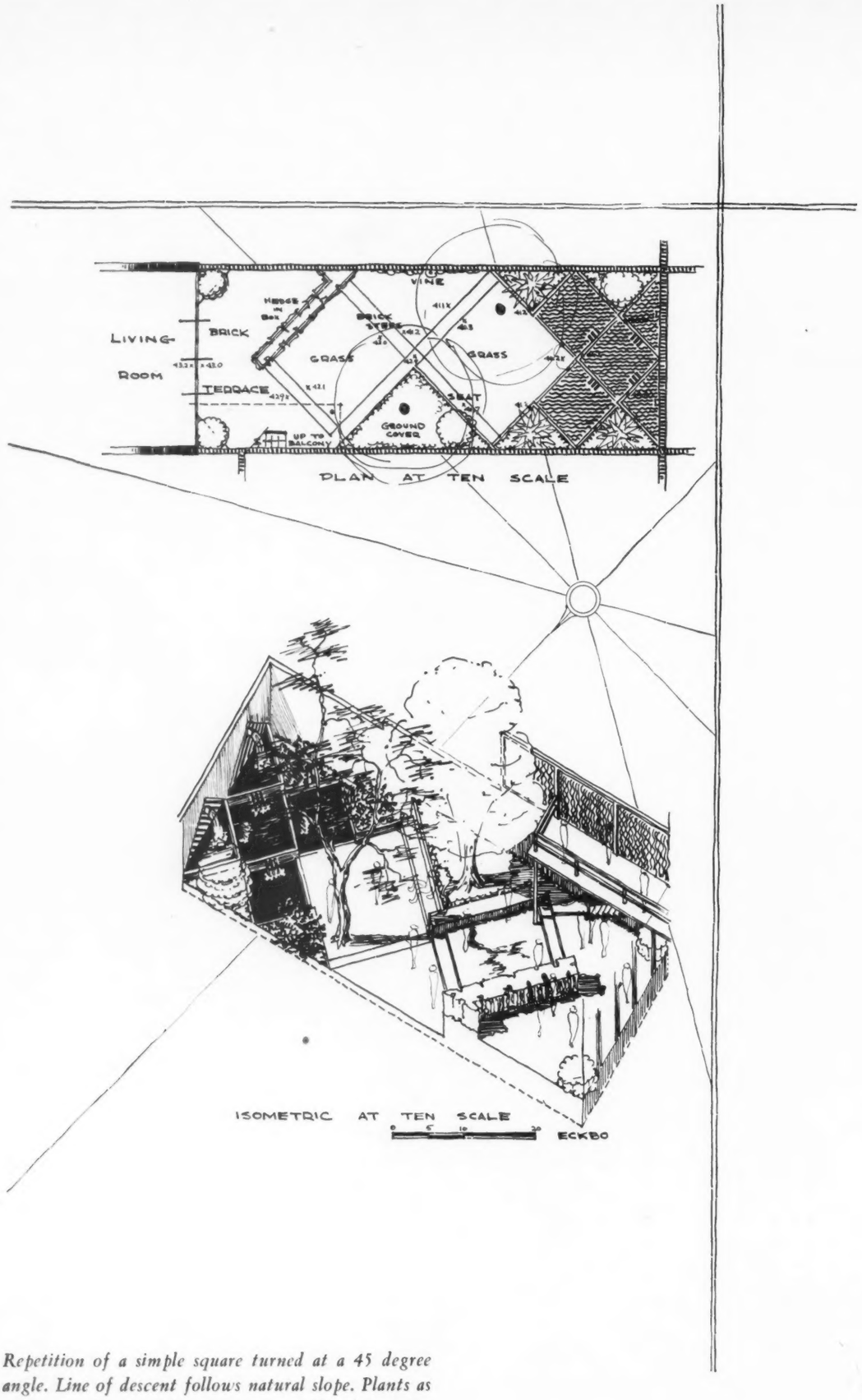
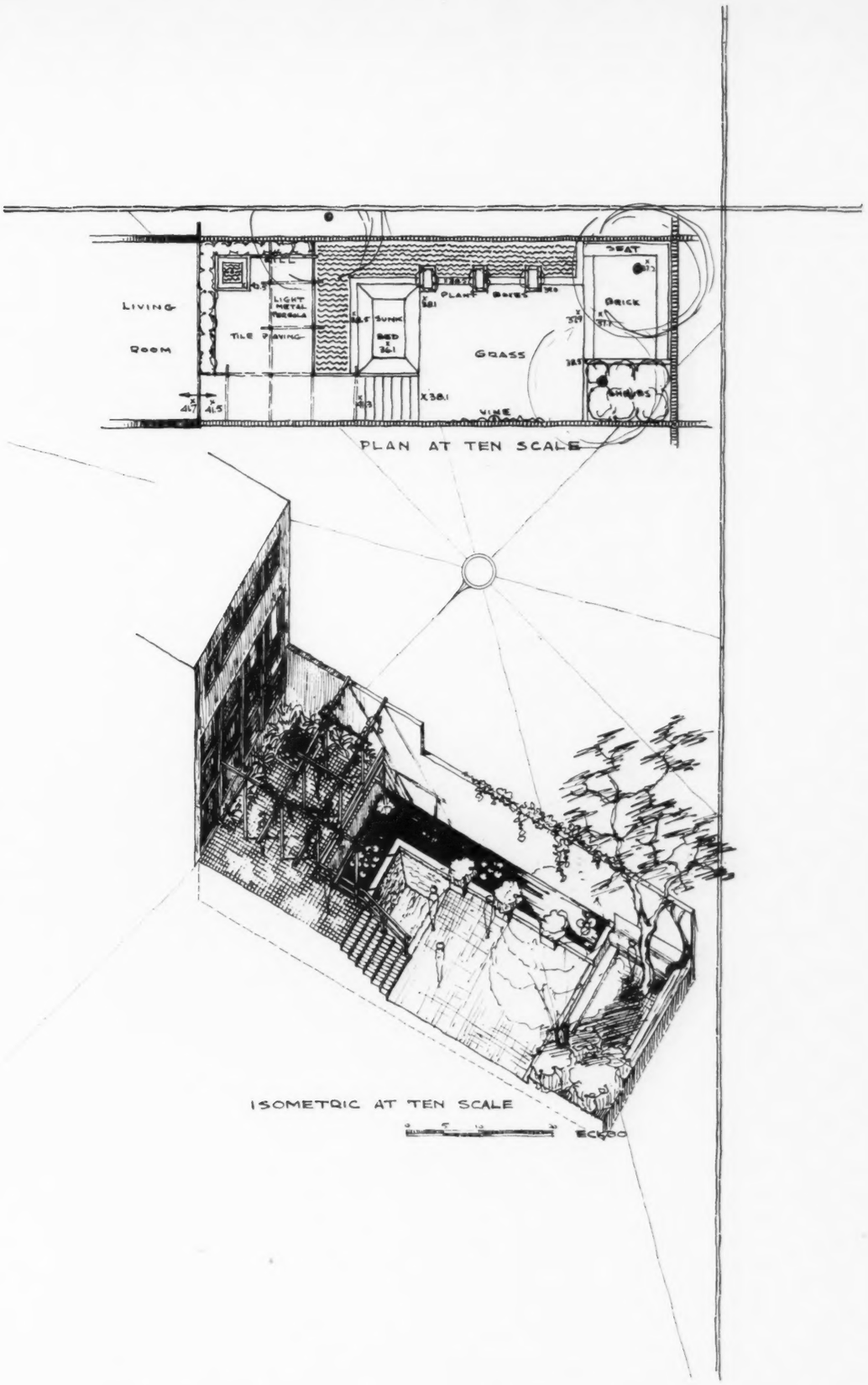


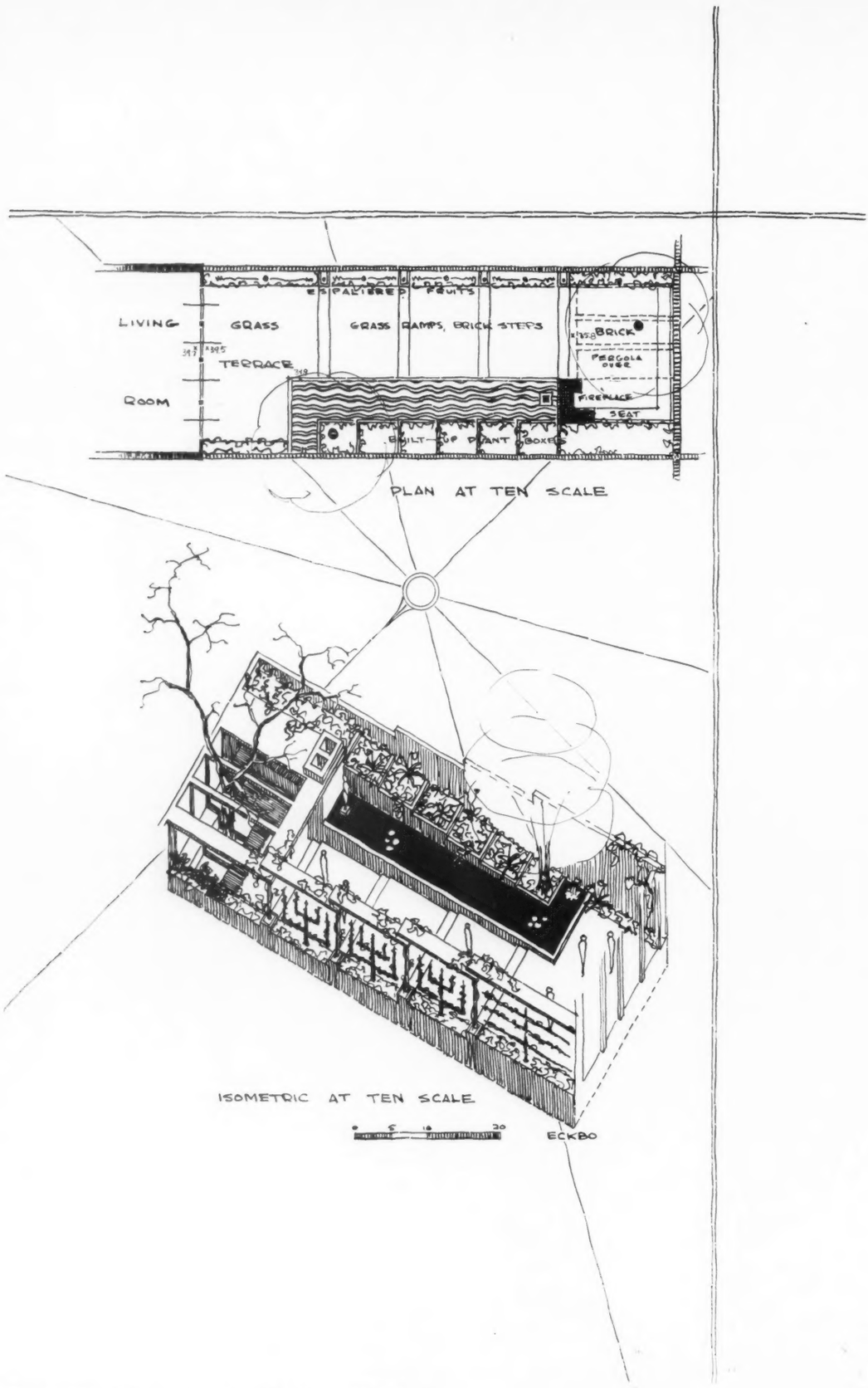
Photo of model showing garden values of lots 25 x 125—rear walls of houses are at top and bottom. Eight more gardens, measuring 60 x 70, placed at each end of the block are not shown in model. On following pages are eleven plans and perspectives of the larger plots, each is a self-sufficient living area



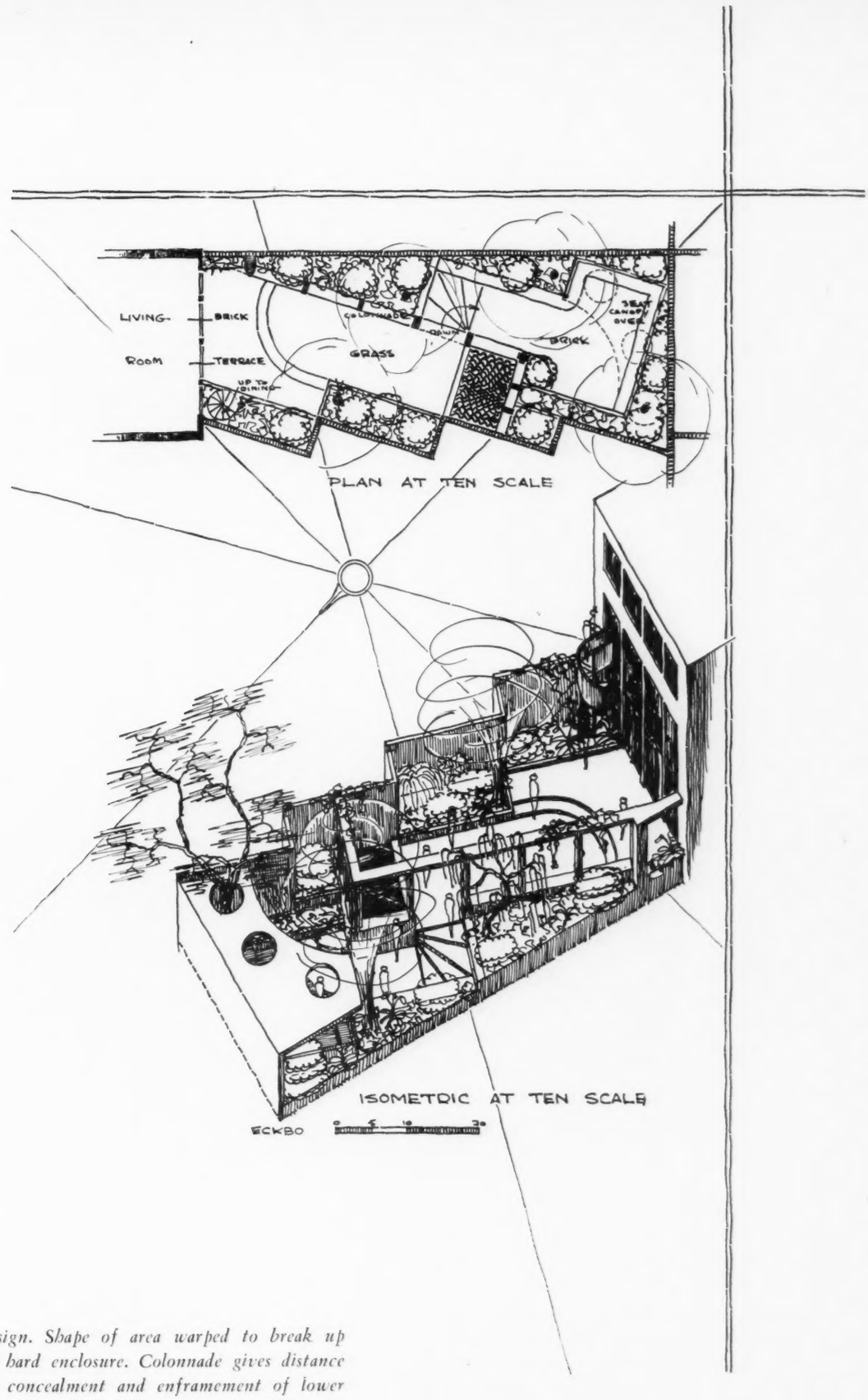
Repetition of a simple square turned at a 45 degree angle. Line of descent follows natural slope. Plants as specimens. Water either moving or still. Abstraction of natural forms; the spirit, not the semblance



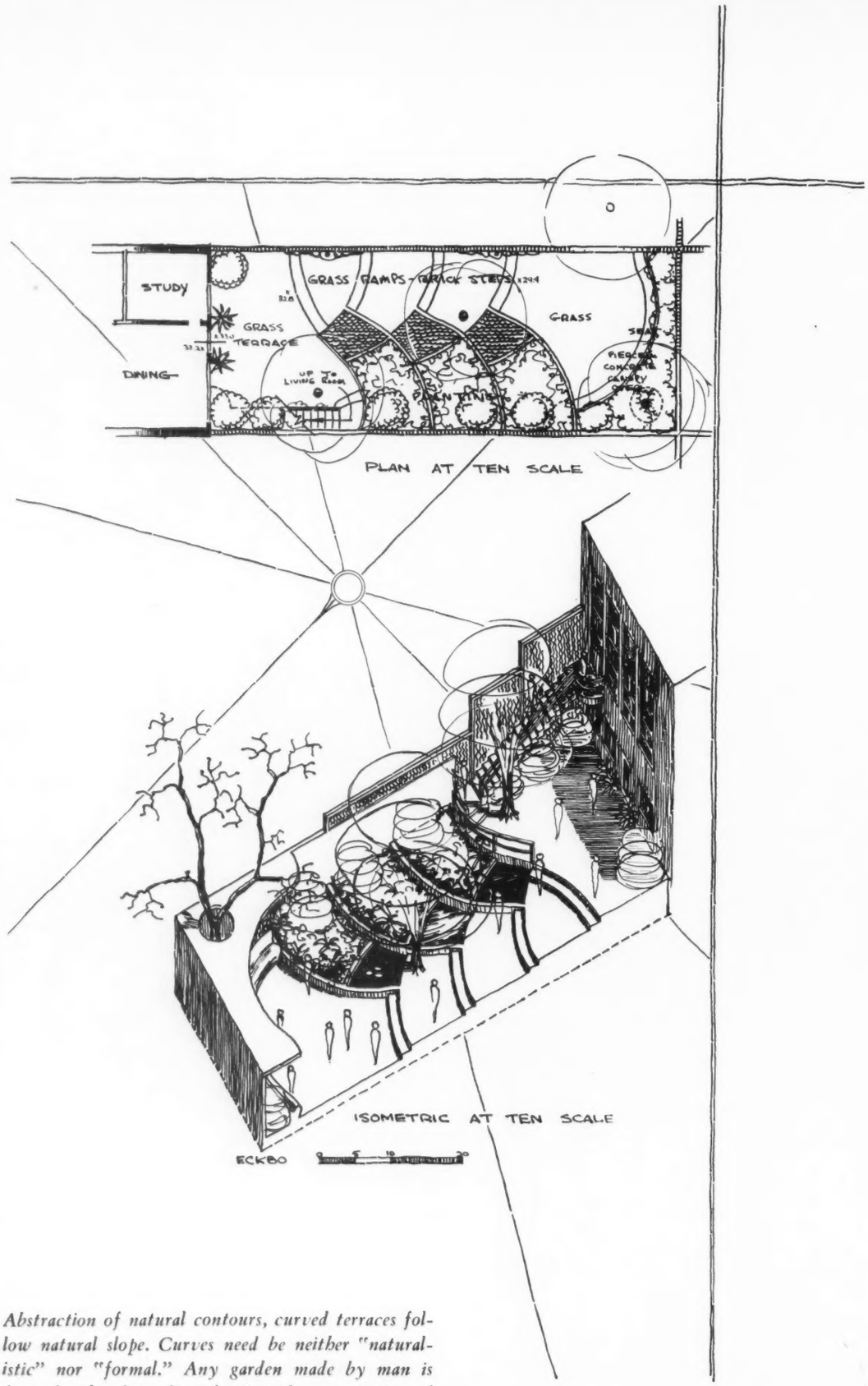
Straightforward recognition of rectangular area. Long pool ties various elements together. Good open lawn. A livable garden with space, shade, and interest



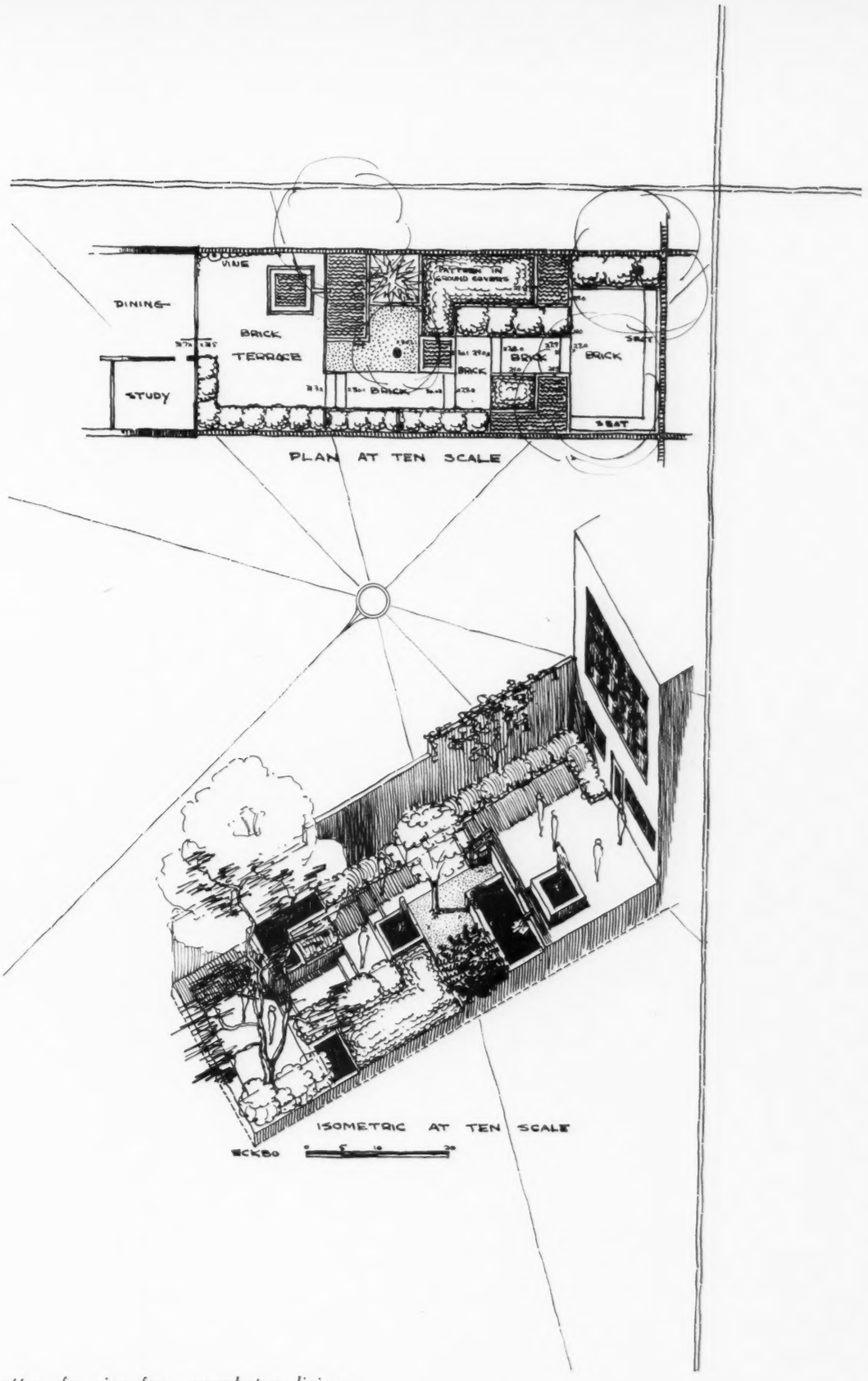
Composition in movement, ascending plant boxes versus descending ramps. Pool for length, statue for distinction, and espaliered fruits for wall pattern



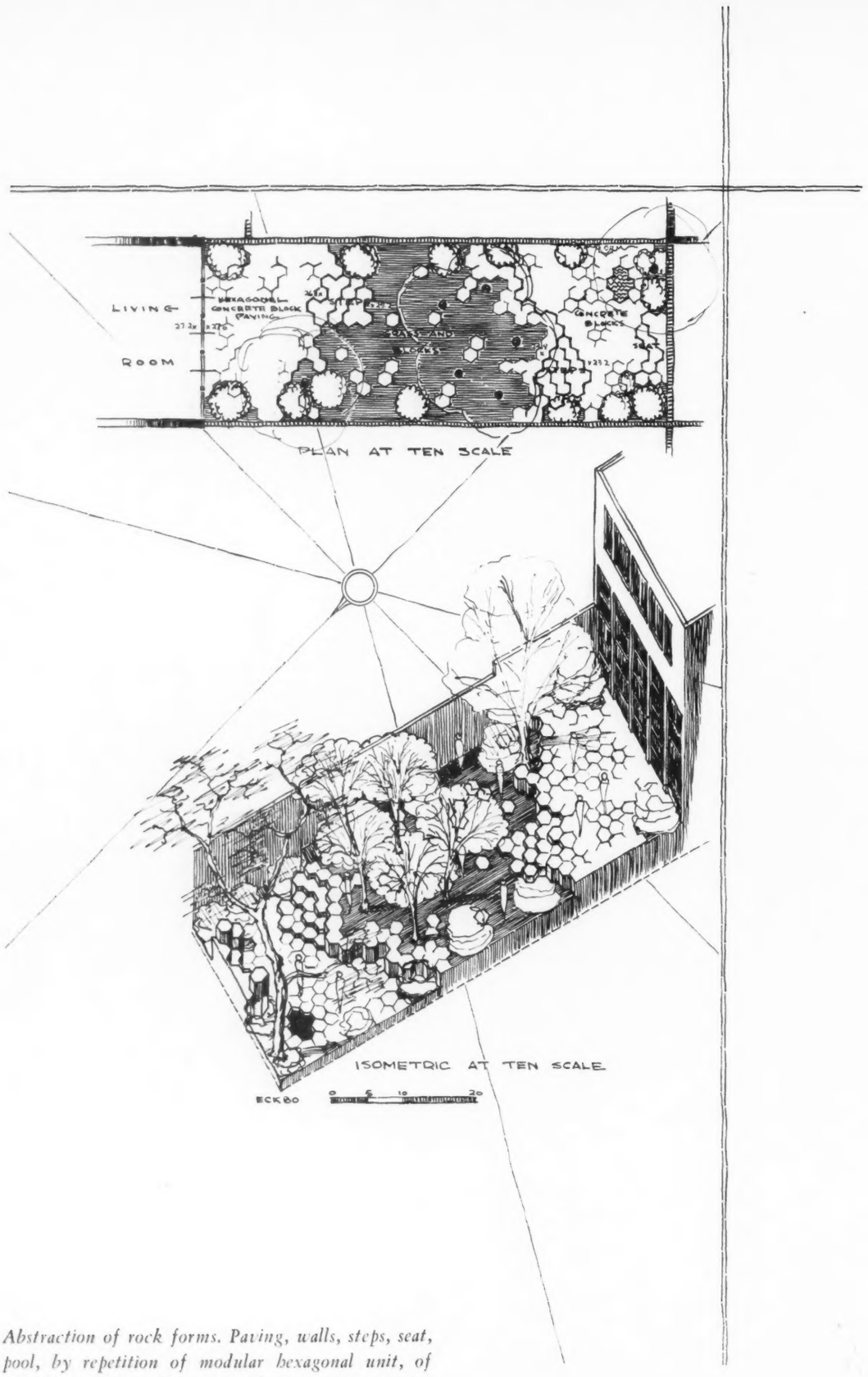
Spatial design. Shape of area warped to break up feeling of hard enclosure. Colonnade gives distance by partial concealment and enframement of lower end of garden. Ample planting space. Change in property line by agreement between two owners



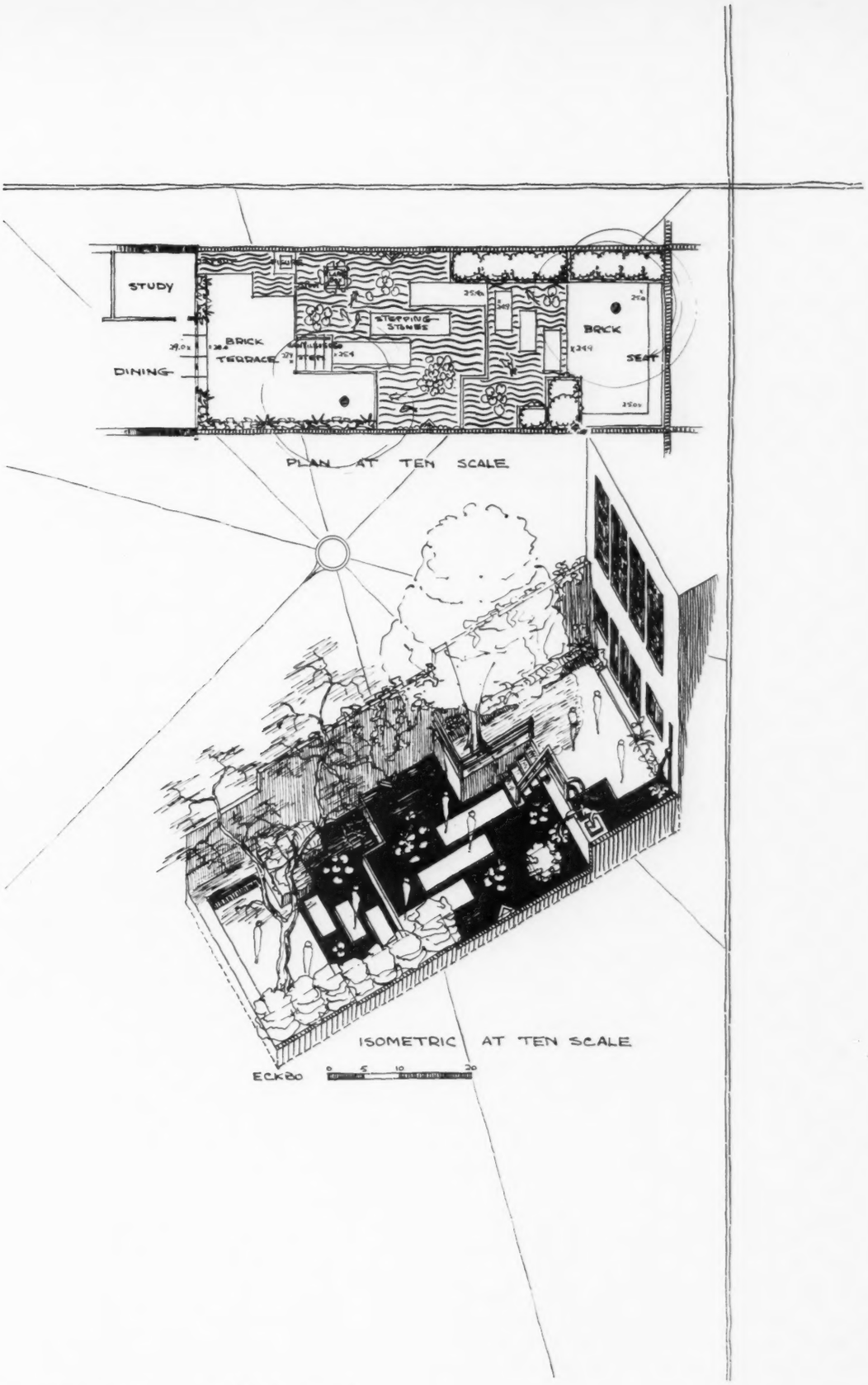
Abstraction of natural contours, curved terraces follow natural slope. Curves need be neither "naturalistic" nor "formal." Any garden made by man is formed, therefore formal. Outside connection of garden with second-story living room is very important to unity of house and garden and circulation



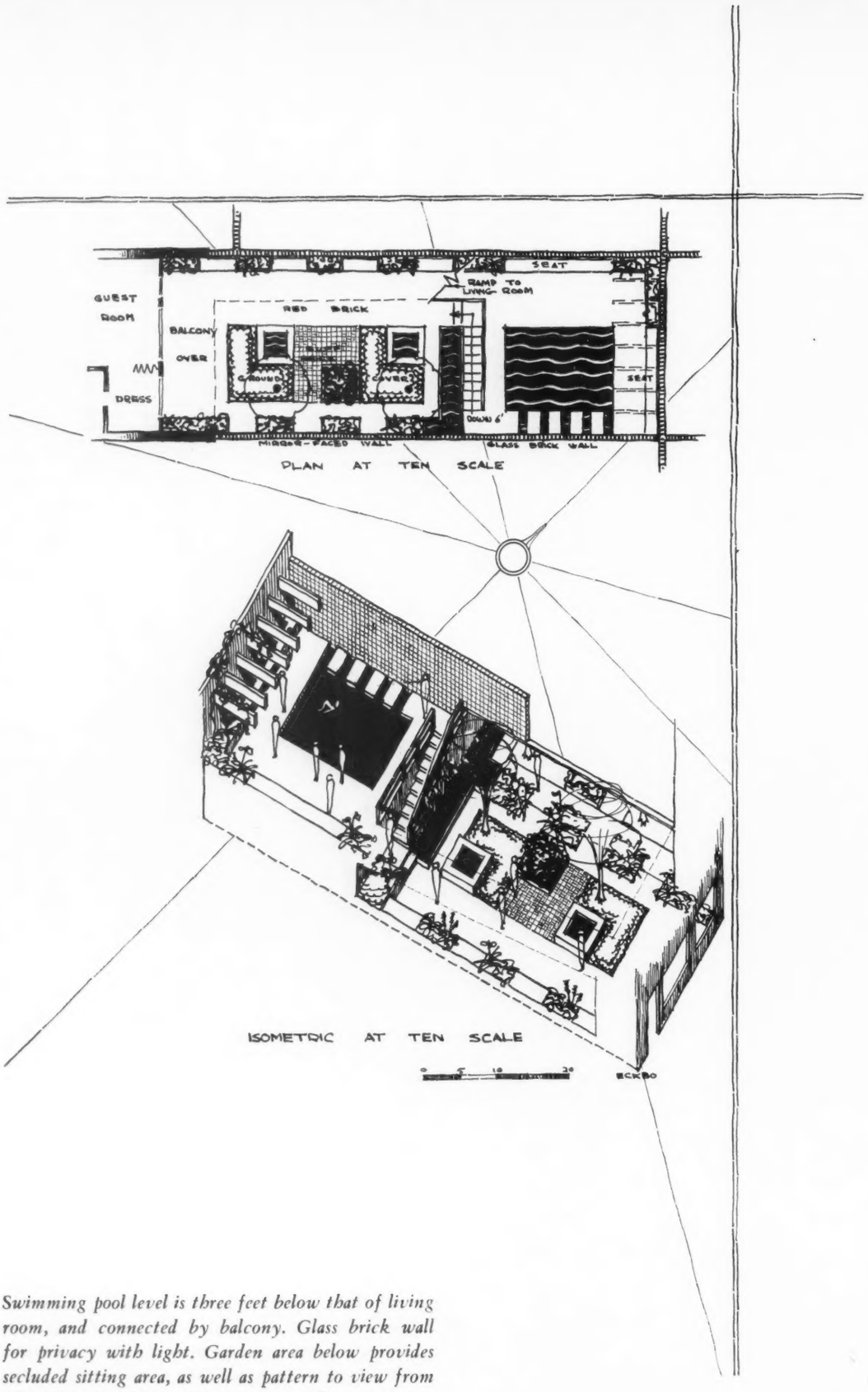
Abstract pattern for view from second-story living room carried by water, brick, and planting of various colors and textures — formal or informal?



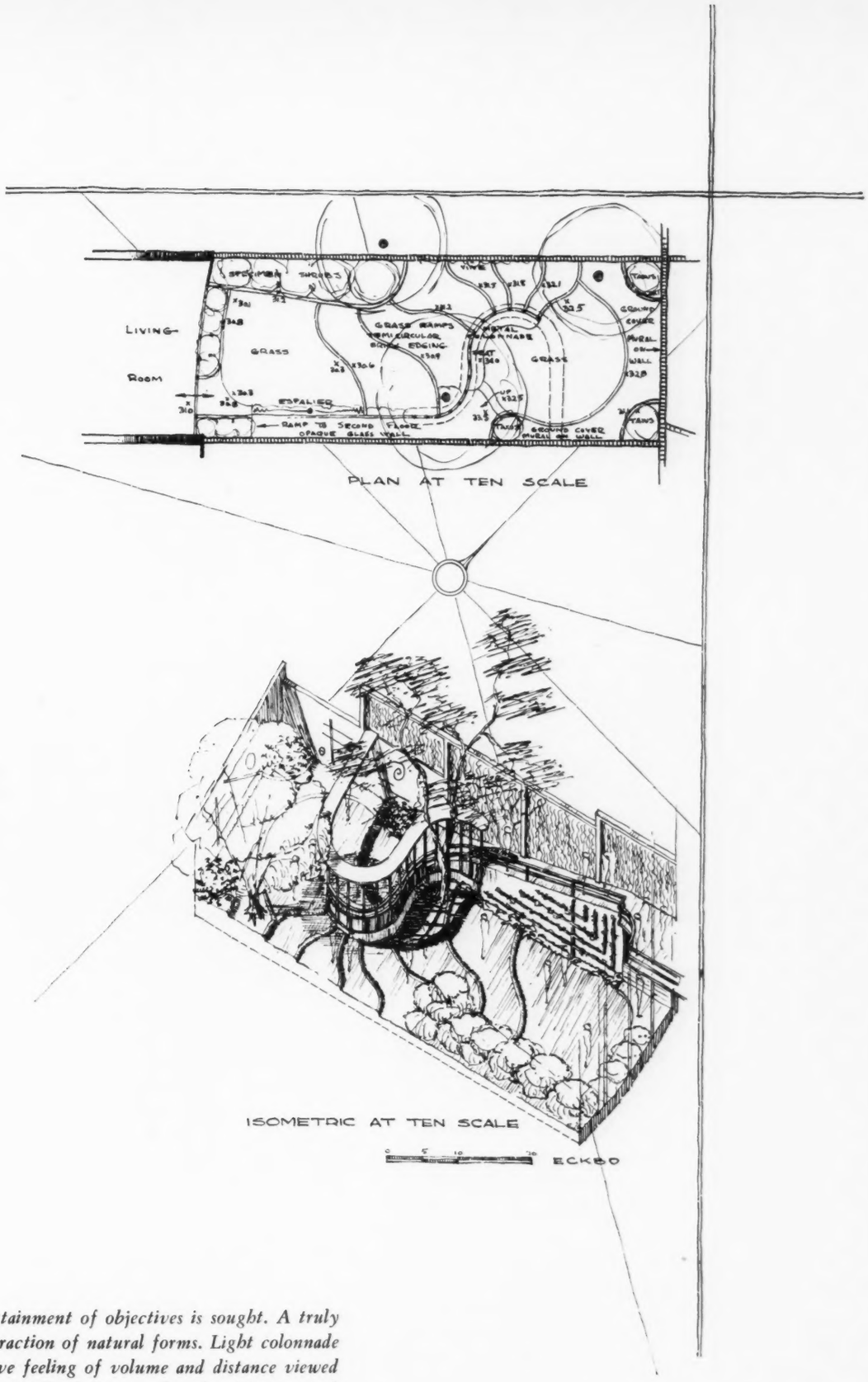
Abstraction of rock forms. Paving, walls, steps, seat, pool, by repetition of modular hexagonal unit, of tinted concrete. Pattern carried across grass terrace by blocks at intervals. Clump of trees in center gives distance and enframement to lower end of garden



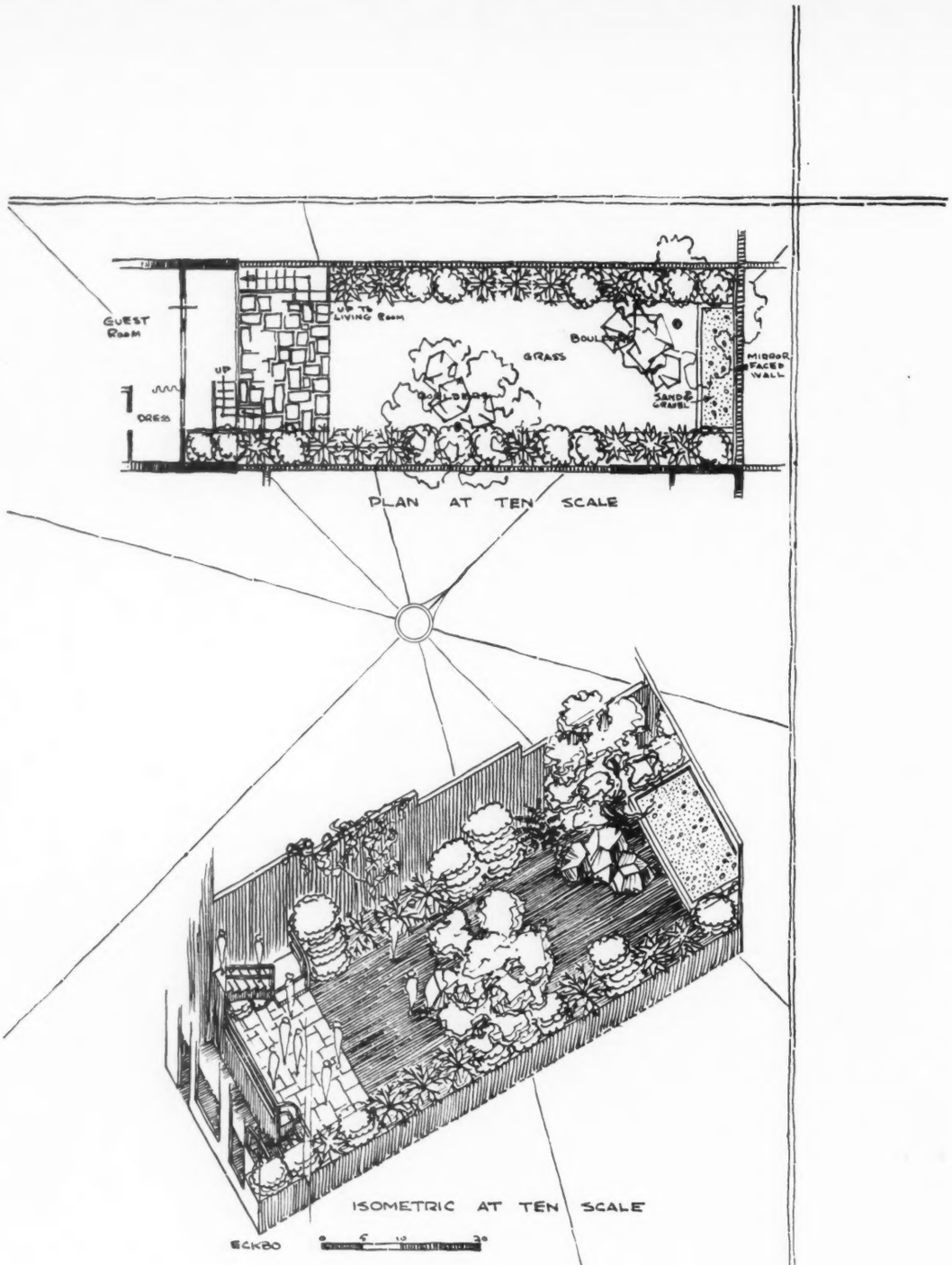
Water garden. Population of aquatics, fish, frogs, and turtles. Thrill of crossing by stepping stones to lower sitting area. Pattern from second-story living room



Swimming pool level is three feet below that of living room, and connected by balcony. Glass brick wall for privacy with light. Garden area below provides secluded sitting area, as well as pattern to view from above. Jets in pool oppose movement of stairs. Mirror wall doubles apparent extent, preventing a feeling of confinement. An obvious but justifiable illusion



The best attainment of objectives is sought. A truly formal abstraction of natural forms. Light colonnade and slab give feeling of volume and distance viewed from house. Wall of opaque glass for privacy with light. A garden of grace, distinction, refinement, and extreme simplicity; organization without rigidity



Great length obtained by lack of division into levels or areas, straight shrub borders, mirror wall at end of garden. Differences in level taken up by placing garden halfway between first and second floors of house. "Japanese influence": Tree-and-boulder specimen groups, "pool" of sand or gravel. Shrub borders of rich, varied, and colorful specimen planting

CRAFTSMANSHIP

BY RALPH WALKER, F. A. I. A.

If all the signs and portents are true indications, we are going to see again a great building expansion.

There has been a growing need for new shelter of every kind, new ideas of what space should be, and new ideas and methods of how to make that space more comfortable for human occupancy — all of which has come rapidly into active demand for our consideration.

The mere fact that building material prices and labor costs are high may for a short time only act as a deterrent, but if the future follows the past in any way they have never held up building activity for long.

Amusingly enough, practically all our building is done at peaks or on up-curves. Even those who during depressions have reserve capital and might therefore take advantage of depression material prices and labor costs, seem afraid to do so. There would be less real property failures if investors would realize that our building needs could be accomplished at a mean between the top and the bottom.

But the dark ages following the fall of the Roman Empire loom large in our imagination, and each depression would seem to be the last in a series and leading to a new low period in civilization.

Facing the thought of increased building activity we are bound to find ourselves up against a shortage in trained and skilled craftsmen. This is always one of the serious aftermaths of every major depression.

A good many of the younger men in the architectural profession, bitten by wishful thinking and blissfully anticipating the blessings of an era of prefabrication and machine workmanship, do not appreciate how serious this loss of craftsmanship is in its effects on our building. Nor do they realize just how far prefabrication is in the future.

It will be another generation yet to come who will see anything but a very small amount of prefabrication applied to buildings, and so for a long time in the future the architect must depend upon skilled mechanics for the manufacture of his designs.

It may be interesting, from a philosophical point of view, to anticipate the æsthetics of the machine, but we must realize they will be affected by manual techniques. Shelter is fundamentally (and will always be) an assembly job in which many and diverse parts are put together, and whether they fit and function well will continue to be a matter of manual skill.

Recently I have had the opportunity of visiting the manufacturing plants of many varied industries, and it is amazing how little automatic machinery exists. It is almost axiomatic that the more complicated the result desired the less opportunity there is to achieve automatic manufacture.

Some processes will probably never be done by machinery of the automatic type, for they are inherently dependent upon hand work or the skilled judgment of a man or a woman.

In an article once writen by Henry Ford he made the claim, in relation to his Museum of American Handwork, that in his shops could be found all the skill there in evidence, and not only equalled but bettered, and that without these skills the Ford car could not be built.

After all, much of the present techniques attributed to the machine are due to organization, to an increasing ability to plan a series of work problems so as to eliminate wasteful moves.

The same sort of technique which makes the Ford car has also made the American skyscraper. In truth, the skyscraper organization (such as that which built the Empire State Building for example) was much the more remarkable as an example of human ability to organize work under difficult and adverse circumstances.

Both assembly jobs, the car and building, somewhere in the process must have highly skilled workers to obtain a good result.

Even under present circumstances, however, it can be questioned whether shelter is

not relatively less costly than the car. In an economy of enlarging national income, which is stretched to buy yearly many new inventions, it looks as if shelter, including all the new comfort possibilities, maintains a relatively stable position as to costs.

The general level of craftsmanship in the building industry prior to the depression was very high, and in some trades much higher than that found in Europe.

I was very interested in 1930 to find, while looking at housing throughout Europe, a very low standard of workmanship, reaching a low ebb in parts of Germany. It was no surprise to hear later that cities like Frankfort were facing increasingly higher maintenance costs. Much of that work was done on the æsthetics of the machine principle, but with the acceptance of an astonishing amount of careless execution.

In part the fault lay with the architect who specified materials which did not stand the gaff of everyday wear.

The present fetish for concrete, together with the well known false idea that it is cheap because it can be made with unskilled labor, has ended in many ghastly results.

Concrete is an excellent building material when properly used and with understanding of its limitations.

Recently, several men have told me that the housing of Oud in Rotterdam shows bad cracking, discoloration, and patching, and that the same is true of the interesting Penguin Pool by Tecton in London.

We must face the fact that photographs of clean new buildings are not a test of architecture.

But we must also face a fact that ever since man started to build shelter with the idea of lifting it from a purely material thing, this result could only be attained by using sound materials and demanding the best workmanship.

* * * *

During the depression the Government has greatly helped to debauch the skills within the building trades which have been used as a football by the relief administrations. WPA found it very easy to think up jobs in which pseudo-carpenters and masons could hammer a few nails or lay an uneven wall.

After a few years WPA was able to classify these supposed unemployed of the building trades into many divisions and specialities, finally arriving at a group termed (I believe) N.O.C. A carpenter N.O.C. was one "not otherwise classified." A great number of these N.O.C. spread out over the land will be the wood butchers, and what have you, which we architects will find doing our jobs, and although we may wish, nay even pray, for the supposedly automatic blessings of prefabrication, nevertheless we will be faced with the long tedious job of first demanding and then insisting that we get good work.

This insistence is going to be hard on owner, architect, and builder, but the acceptance of low standards costs more in the long run.

THE MONOGRAPH SERIES
Records of Early American Architecture

Edited by RUSSELL F. WHITEHEAD, A. I. A.

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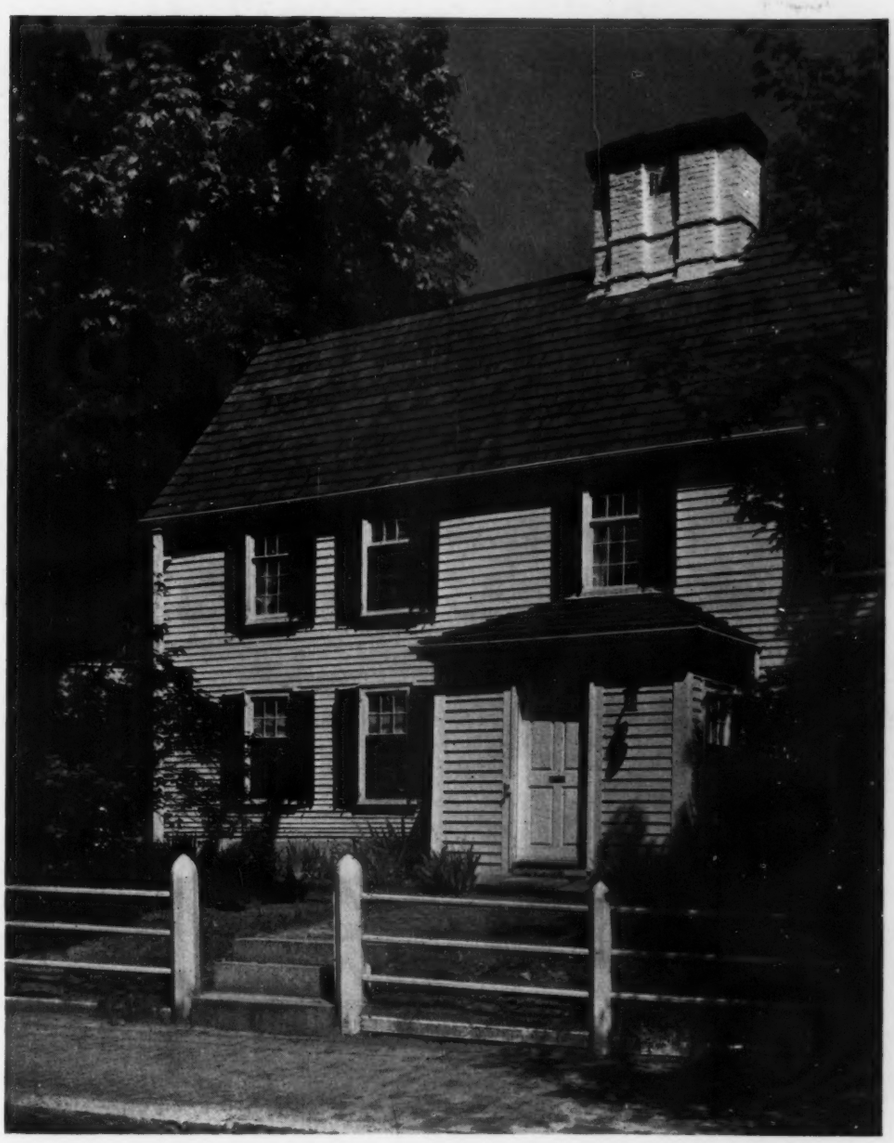
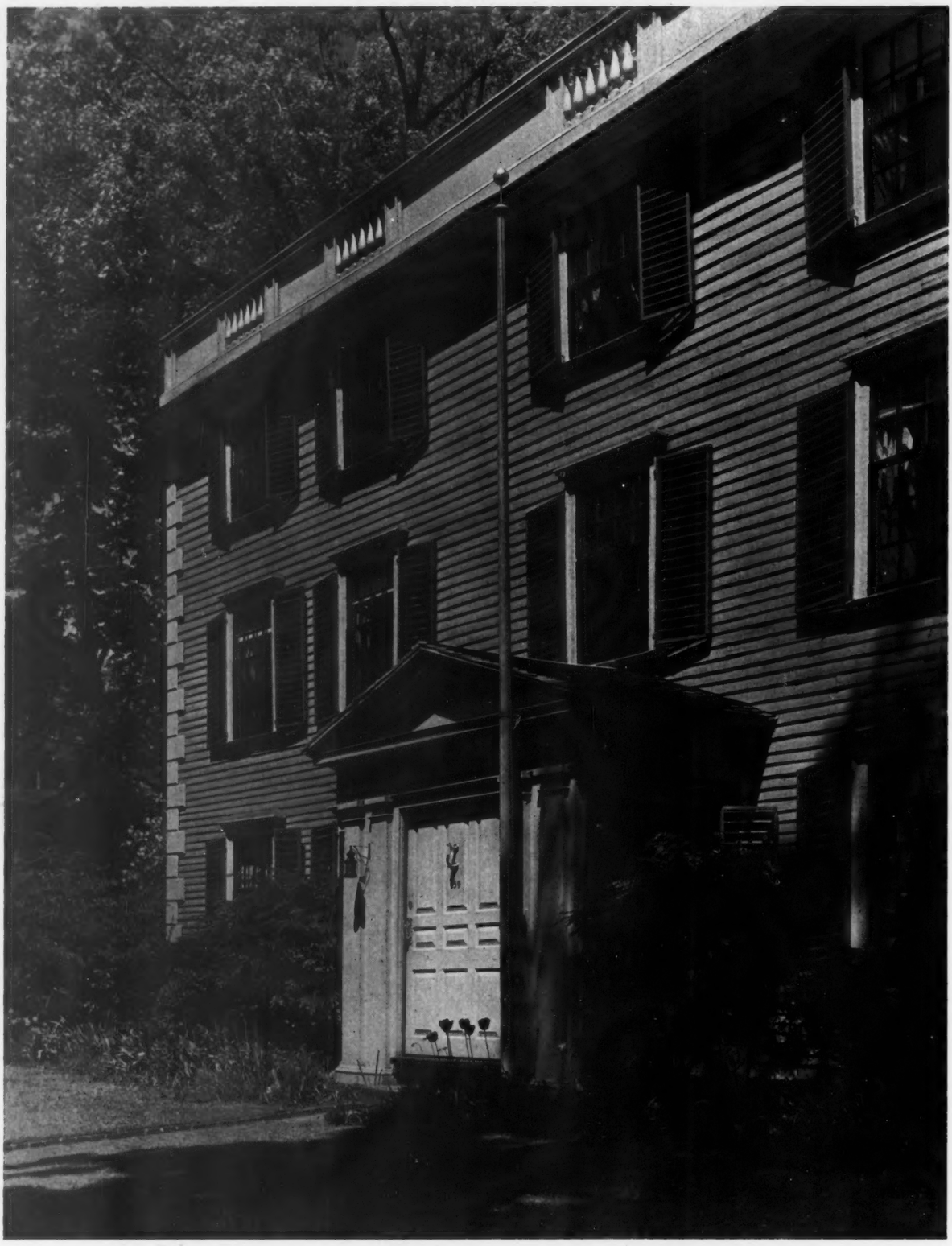


THE COOPER-AUSTIN HOUSE—1657, CAMBRIDGE, MASSACHUSETTS

[49]



JUDGE JOSEPH LEE-NICHOLS HOUSE—159 BRATTLE STREET, CAMBRIDGE

BUILT ABOUT 1660—REMODELED ABOUT 1760

[50]

Cambridge, Massachusetts

by CHARLES N. COGSWELL, F. A. I. A.

THE present City of Cambridge had its origin when a part of the area between Charlestown and Watertown was selected as a "fit place for a fortified town" in December of 1630, by the colonists then settling at Boston and Charlestown. It was also agreed that the officers and assistants would all build dwellings there during the following year. But by the end of 1631 only Dep. Gov. Thomas Dudley and Simon Bradstreet had actually built; and Gov. Dudley had his home taken down and re-erected in Boston.

Nevertheless, on February 3, 1631-32, the Governor and assistants ordered "that there should be three scoore pounds levyed out of the several plantations within the lymitts of this pattent toward the makeing of a pallysadoe aboute the newe towne,"—and it was as "Newe Towne" that Cambridge was known until May 2, 1638, when the change of name was authorized. This levy was distributed as follows: "Watertown, viii £.; the Newe Towne, iii £.; Charlton, vii £.; Meadford, iii £.; Saugus & Marble Harbor, vi £.; Salem, iv £. x s.; Boston viii £.; Rocksbury, vii £.; Dorchester, vii £.; Wessagusset, v £.; Winettsemet, xxx s." The enclosure was actually constructed, and surrounded by a "fosse," or ditch, beginning at "Wind Mill Hill" (now end of Ash St.) and continuing along the north side of the present Common, and then onwards to the river.

As the space between the two earlier settled towns appeared very limited to the new settlers, especially when the congregation of Thomas Hooker began to arrive, its area was enlarged in 1634 to include Brookline (Muddy River),—which was lost again when Mr. Hooker and his followers left for Hartford a few years later! Then Brighton and Newtown, across the river, Arlington (Menotomy) and most of what is now Lexington were added to the Cambridge area. Still later more land was taken from Billerica (Shawshine), parts of Bedford and Carlisle, and Tewksbury and Chelmsford.

In 1664 Newton established its own church, being finally separated in 1688. "The Farms" (Lexington) had secured its church in 1696, and was incorporated in 1713. Part of Watertown was annexed in 1754 and 1755, and, in 1802, part of Charlestown, now known as Somerville.

The growth of New Towne was very rapid. On March 29, 1631, forty-two people were listed as inhabitants, although these may have been only the names of the then established lot owners. One of the earliest references to any sort of building law in the New Colonies is in a letter of Thomas Dudley's, in which he says "we have ordered that no man there shall build his chimney with wood nor cover his house with thatch." If this order was obeyed, these new structures were being built upon the most permanent basis then employed—which would be easily possible if their owners were living in Boston or Charlestown, and could row back and forth while the new buildings across the River were being constructed.

There was a ferry at about the present location of Brighton bridge; while a bridge and causeway across the marshes to the Ferry landing was being planned at the south end of the present Dunster St. as early as December 7, 1635. But before that, in 1631, a canal was cut from the channel in the Charles River through the marshes to firm land near the center of the Town settlement. It was 12 feet broad and 7 feet deep, and cost 30 £. This indicates the early importance of transportation by waterway in American settlements. Indeed, the entire Cambridge side of the river was marshy and low. The only embankment remaining from the fortifications built by the besieging American army during the Revolution, now preserved as a small park in Cambridge, was originally erected upon a knoll then surrounded by marshland.

At this early date, the river and marsh were part of a larger tidal basin that included the Cambridge and Charlestown banks, and, on the south, beyond Beacon Hill, water and marsh extended way across to Washington Street and as far west as the highlands of Roxbury. It further continued along the Brookline (then Muddy) River and the Newton banks of the Charles as well.

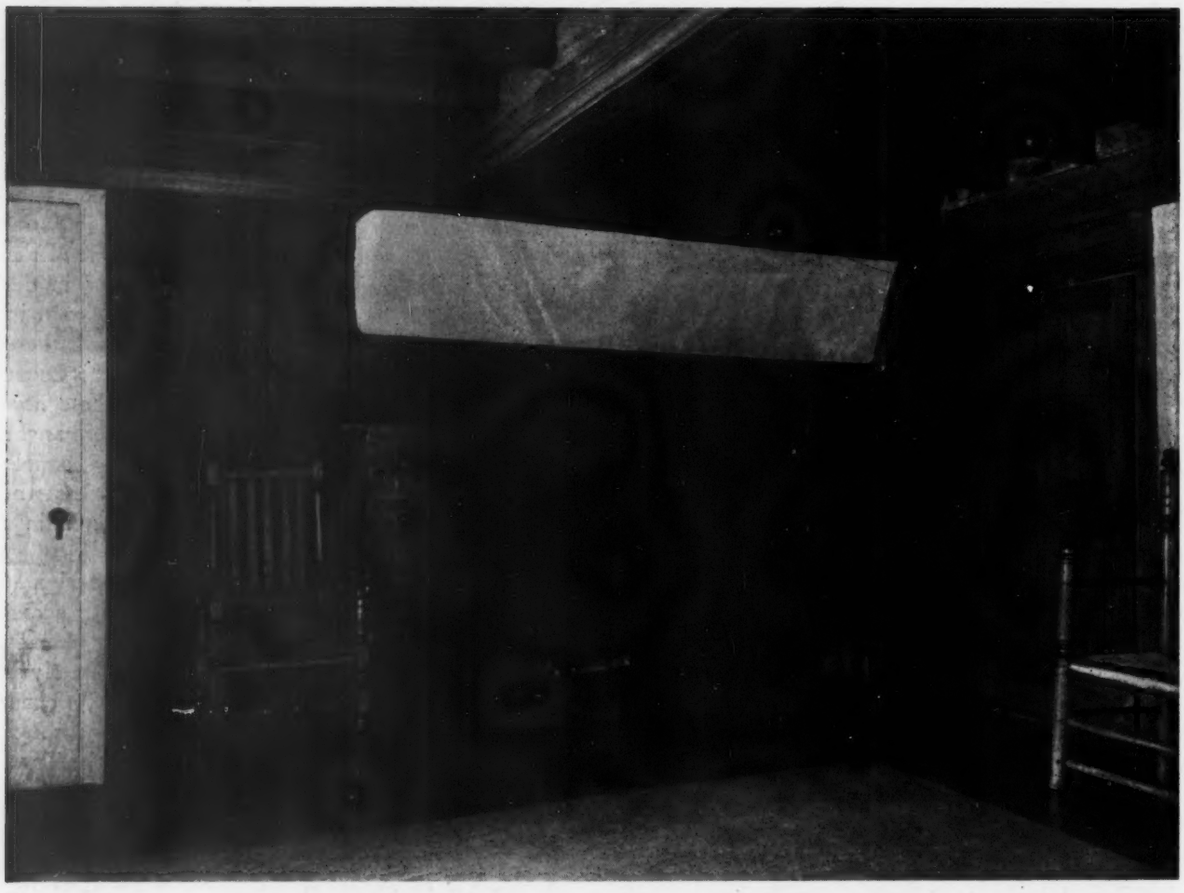
The two first ministers in Boston and Cambridge

were Mr. Cotton and Mr. Hooker. They were upon opposite sides in the then highly important Antinomian and Famalistic controversies. Matters came to such a pass that, in 1635 and 1636, most of the First Church congregation from Cambridge removed with their minister, Mr. Hooker, to Hartford, Connecticut. This exodus took away more than fifty families, and lost the town of Brookline to Cambridge, as it had been given only if Thomas Hooker and his following should remain! In fact, much of the continuous plea for more land during these first years was perhaps as much as anything to provide an excuse for the removal of this group. Though, if we allow for the large amount of swampland, and the already established limits of Charlestown (then including Somerville and East Cambridge) and Watertown (which then came to the nearer line of Mt. Auburn Cemetery) there was not much usable land remaining, especially for the grazing of large herds of cattle and sheep that belonged to these first settlers, mostly concerned with farming.

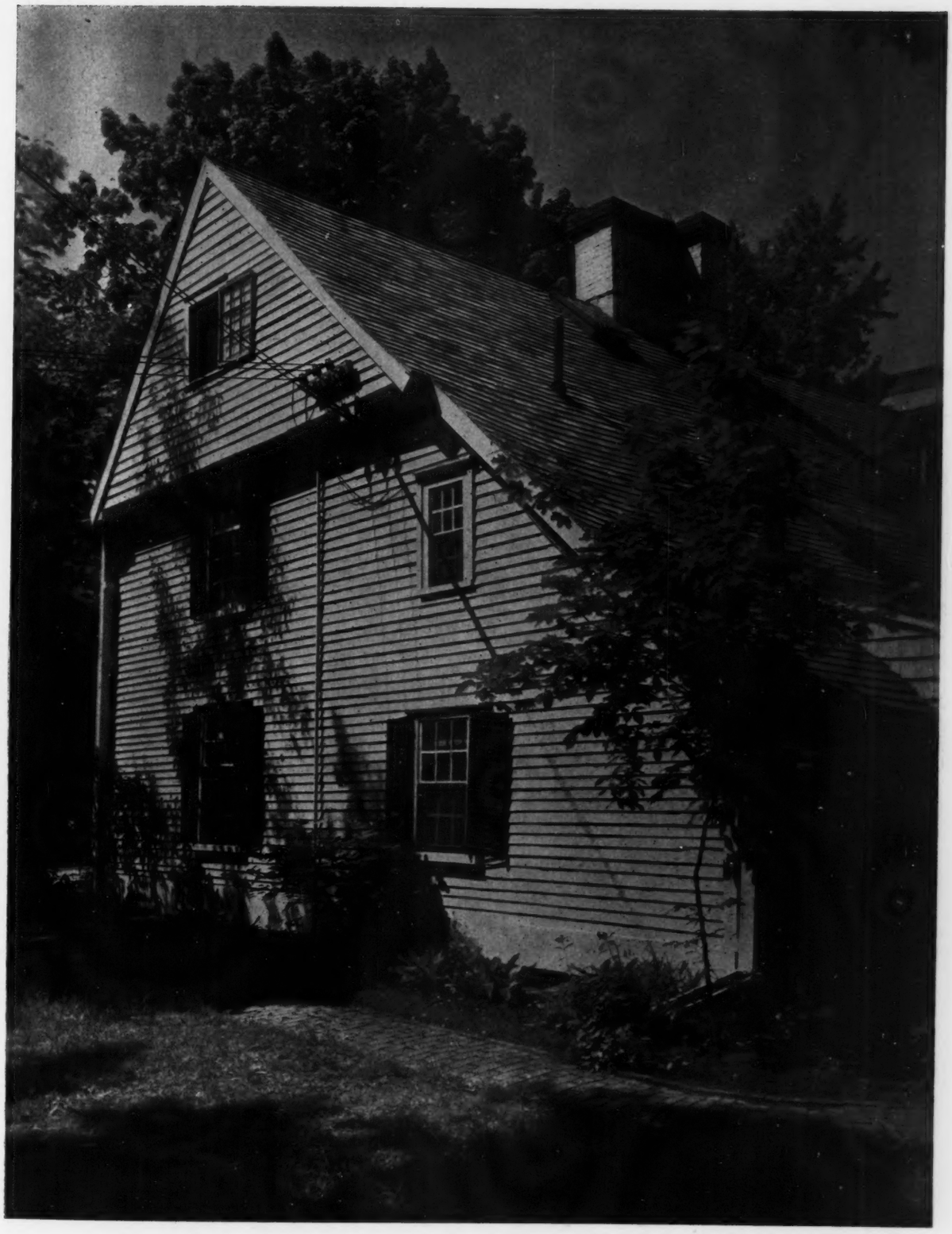
Cambridge was adopted as the site of the new college on November 15, 1637, which was then ordered to be established at Newtowne, and 2⅔ acres were set apart for that purpose, including the present sites of Holworthy, Stoughton, and Hollis Halls. On March 13, 1638-9 it was named after John Harvard, who had in his will left the new College half his estate, £ 7000, and all his library—260 volumes.

Oldest among present Cambridge dwellings is the Cooper-Austin House, on Linnaean Street, which is owned by the Society for the Preservation of New England Antiquities and was built by Deacon John Cooper, in 1657. In evidence, was his license from the town, given in that year "to fell timber on the Cow Common for his building." At that time, and for many years after, the "Cow Common" extended northward to this location. Linnaean Street, then "Love Lane," was laid out in 1725. Beams and frame are of hewn oak, the timbered ceiling in the "East Parlor" being one of the finest in the vicinity.

John Cooper was a selectman, town clerk, and deacon. In an inventory of the estate, taken in 1783, the



EAST PARLOR FIREPLACE, COOPER-AUSTIN HOUSE



COOPER-AUSTIN HOUSE—1657

21 LINNAEAN STREET, CAMBRIDGE, MASSACHUSETTS

[53]

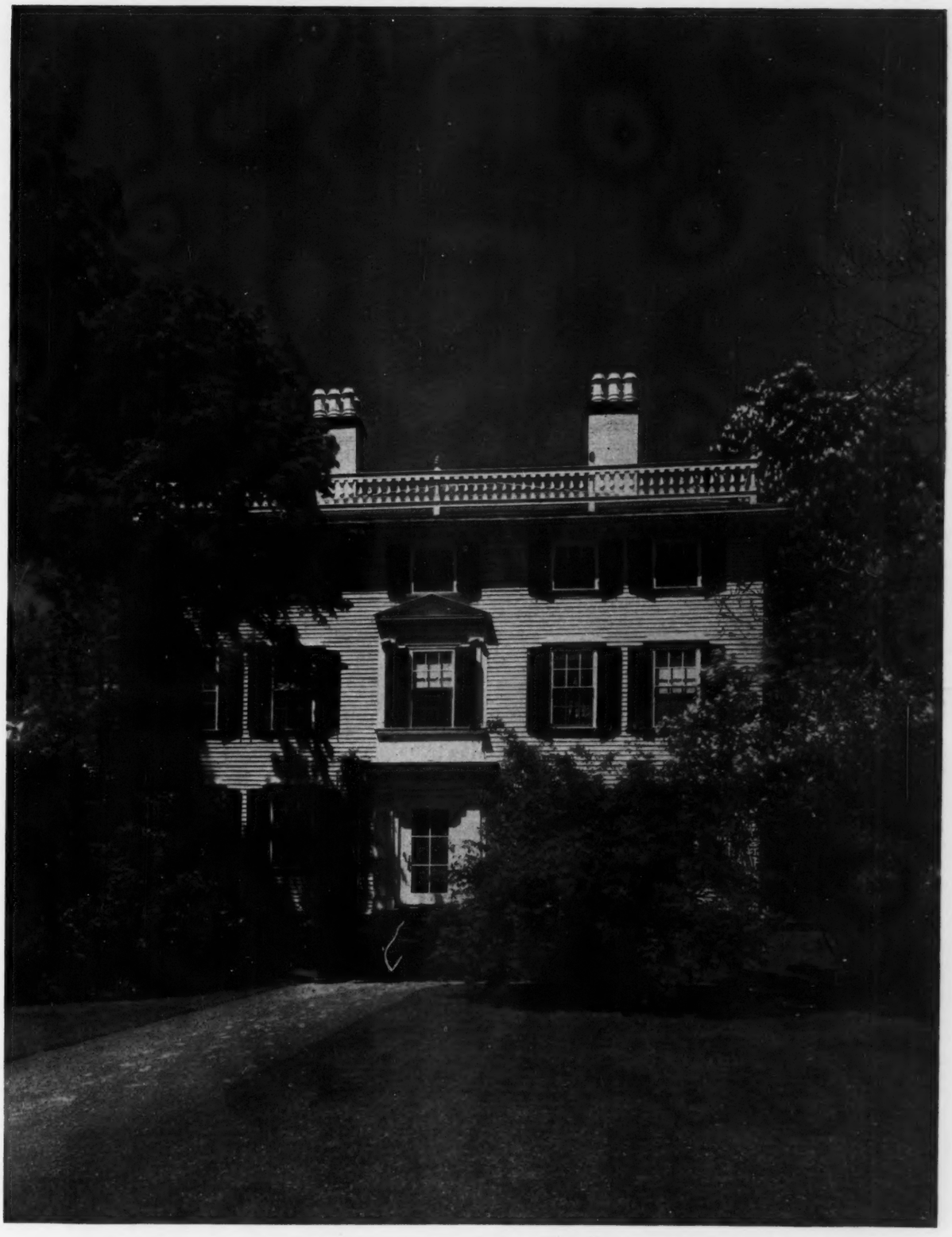
house was valued at £ 100, and 11½ acres of land at £ 345. In 1807 the house passed into the Austin family, and repairs made at that time may have included the first story entrance vestibule. About 1820 a fire damaged the west side, and the earliest remaining room and fireplace is now at the right of the entrance.

Until within a few years, Cambridge has been fortunate in that its business district developed largely in the portions nearer Boston and the River; so that the part lying beyond Harvard Square, out as far as Mount Auburn Cemetery, has remained a residential district, affected only by the expansion of the University. Consequently, there may still be seen, within less than a mile along Brattle Street, many imposing old dwellings that were known, before the Revolution, as "Tory Row." So by ignoring intervening houses of more recent date, in the progress of a short walk one may see more important old houses—important both architecturally as well as historically or from association with famous owners or occupants—than anywhere else so near a large city in all New England.

But first, we should notice two historic dwellings near Harvard Square. On Harvard Square is Wadsworth House, built for President Benjamin Wadsworth, in 1726, and used as the official dwelling of the Presidents of the College for over a hundred years. It is still maintained for College purposes; and its main outlines—of roof gambrel, dormers, windows, and porches—have been carefully preserved. It was occupied for a short time as Washington's headquarters, before his removal to the larger Longfellow House.

GENERAL WILLIAM BRATTLE HOUSE—1727
42 Brattle Street, Cambridge, Massachusetts

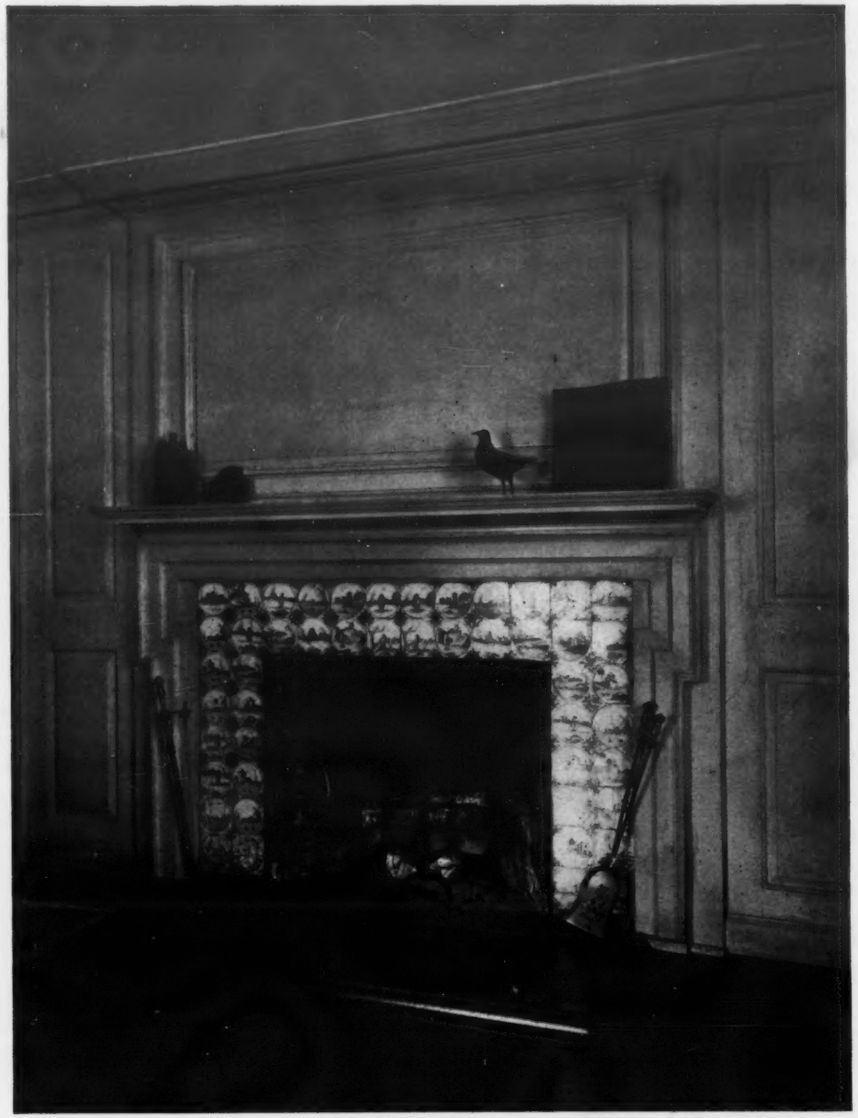
Another old building in this near vicinity is Apthorp House, sometimes known as "The Bishop's Palace," which was built in 1761 by the Rev. East Apthorp, the first rector of Christ Church, when he married Elizabeth, niece of Gov. Hutchinson and granddaughter of Gov. Shirley. Following his graduation from Jesus College, Oxford, in 1759, he (a native of Boston) was appointed missionary to Cambridge and returned here by the Society for the Propagation of the Gospel in Foreign Parts. One of his sisters married Thomas Bulfinch, and was the mother of Charles Bulfinch.



"ELMWOOD"—1760—CAMBRIDGE, MASSACHUSETTS
CORNER OF MT. AUBURN STREET AND ELMWOOD AVENUE

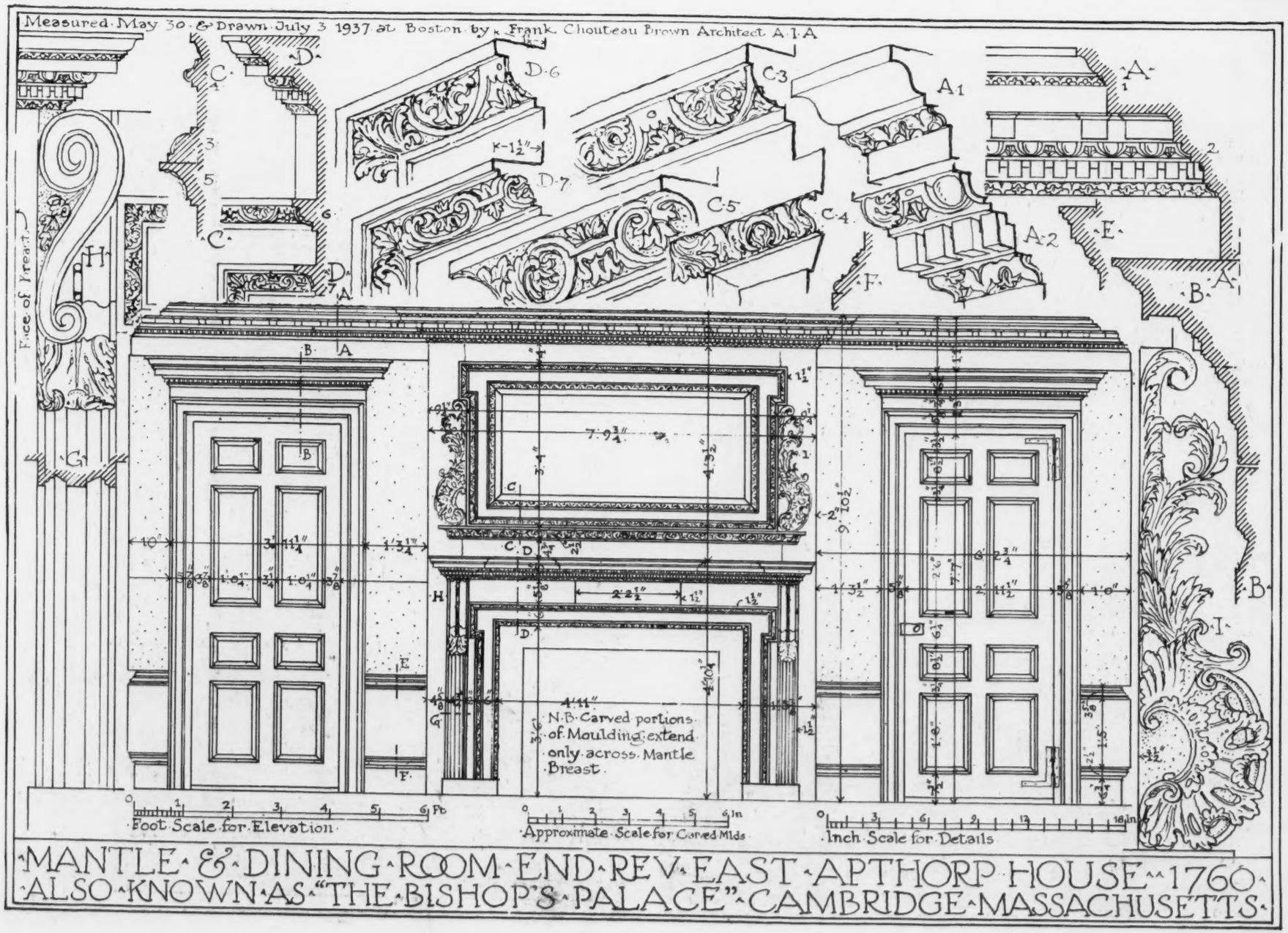
[55]

MANTEL, SOUTHWEST ROOM, FIRST FLOOR

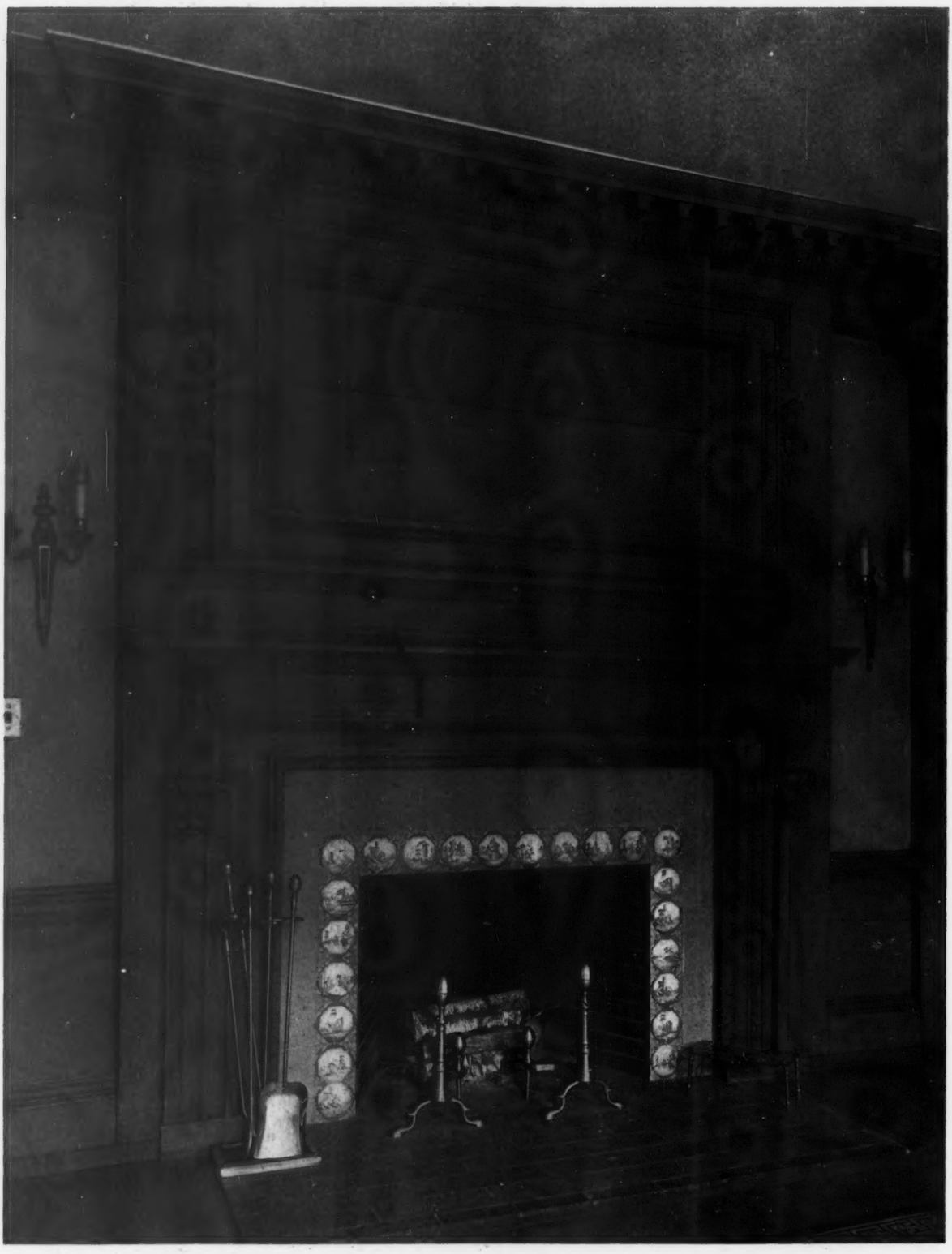


MANTEL, SOUTHWEST ROOM, SECOND FLOOR

"ELMWOOD"—1760—CORNER OF MT. AUBURN STREET AND ELMWOOD AVENUE, CAMBRIDGE, MASSACHUSETTS

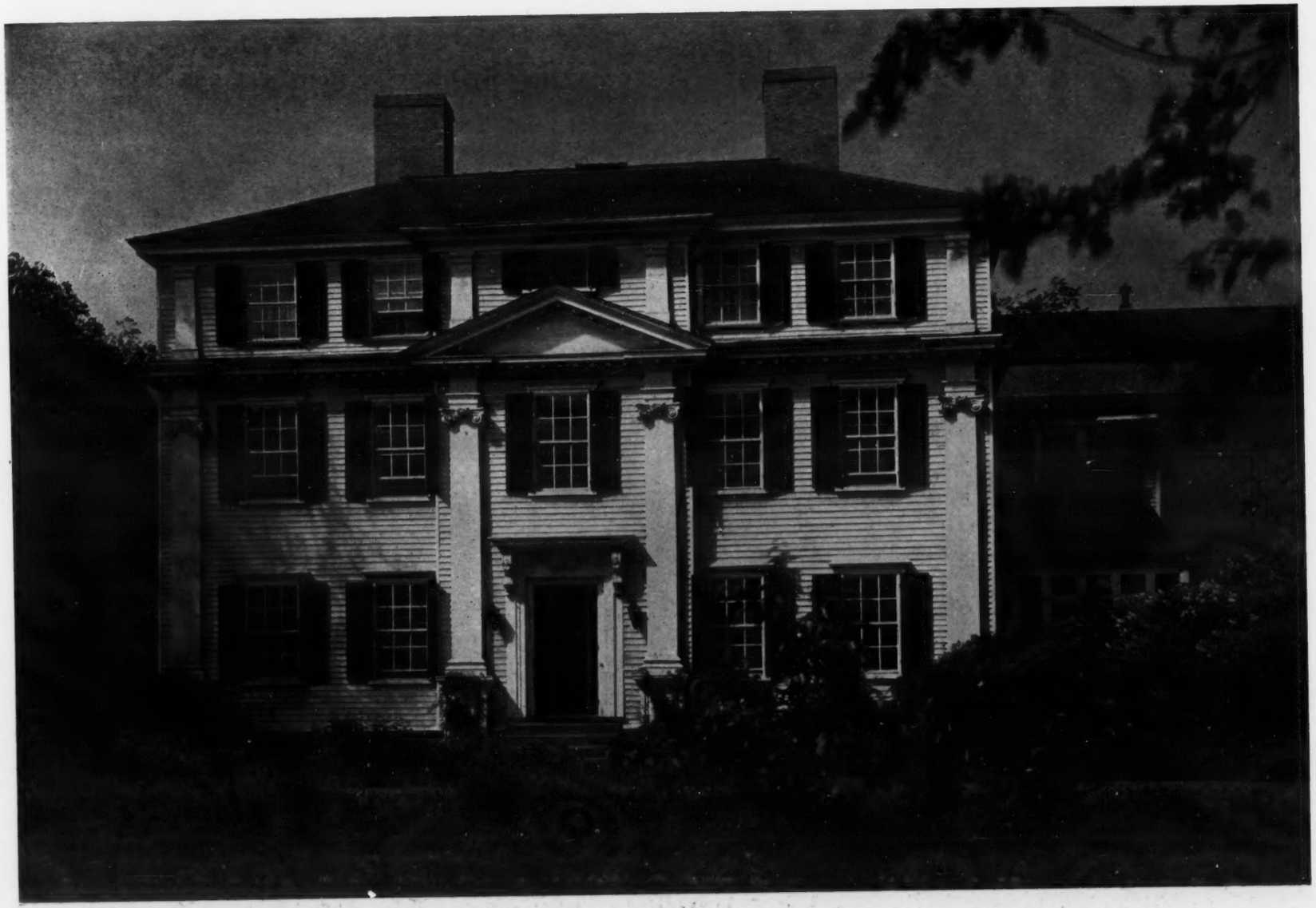

Measured May 30 & Drawn July 3 1937 at Boston by Frank Chouteau Brown Architect A.I.A.
Face of Frieze
N.B. Carved portions of Moulding extend only across Mantle Breast.
Foot Scale for Elevation
Approximate Scale for Curved Mlds
Inch Scale for Details

MANTLE & DINING ROOM END REV. EAST APTHORP HOUSE 1760
ALSO KNOWN AS "THE BISHOP'S PALACE" CAMBRIDGE MASSACHUSETTS



DETAIL OF MANTEL IN DINING ROOM (SEE MEASURED DRAWING ON REVERSE)
APTHORP HOUSE—1761, NO. 15 PLYMPTON STREET, CAMBRIDGE, MASSACHUSETTS

[58]



APTHORP HOUSE—1761, NO. 15 PLYMPTON STREET, CAMBRIDGE, MASSACHUSETTS

The Rev. Apthorp's father, a wealthy merchant and pillar of King's Chapel, was also Commissary and Paymaster of the British forces in Boston. This background of wealth, education, and travel fully explains the outstanding elegance of the house he built, which remains conspicuous, even today.

The Rev. East Apthorp gave up his Cambridge ministry and went to England in 1764, his house being sold, in 1765, to John Borland, husband of Anna Vassall, for one thousand pounds. When Borland was forced to leave Cambridge, as a well known Tory, the property was confiscated and used by the Committee of Safety during the Revolution, at one time quartering three companies of troops. After Burgoyne's surrender at Saratoga, General William Heath wrote General Washington, "Gen. Burgoyne is in Mr. Borland's house, formerly Putnam's quarters, and the other principal officers in the town of Cambridge."

In 1784 the house was purchased by Jonathan Simpson, Jr., husband of Jane Borland, who repaired and occupied it, and at this time the upper story may have been added. Although, according to tradition, it was built for the slaves of John Borland, the rooms now are paneled in a style that would hardly justify that use—unless the slaves were lodged in the low upper attic, above the third floor. During this occupancy, both Linden and Plympton streets were laid out through the property to meet the real estate boom caused by the opening of the "new bridge" in 1793. Capt. Thomas Warland came into possession in 1803, and it remained in that family until 1897, when Randolph Hall, a college dormitory, was built on Bow Street, within the old box garden, a small part of which remains in the courtyard between the two buildings.

The Brattle House, on Brattle Street, formerly had in its grounds to the east, the old "Town Spring," which led into a pond, which had been parked and beautified until it was known as one of the show places of New England. The present dwelling was built by Gen. William Brattle, about 1727. It still retains a few of the paneled rooms, and a fine stairway with hand carved balusters. The porch is—as usual—a later addition. Gen. Brattle was one of the richest men in Cambridge, and Major-general of all the province from 1771, an overseer at Harvard, and a well known Tory. The house was occupied by Major Thomas Mifflin, first *aide-de-camp* to General Washington, and Commissary-general during the siege of Boston.

For nearly half a century the house has been owned by the Cambridge Social Union, and has also become a community center for the Red Cross, etc.

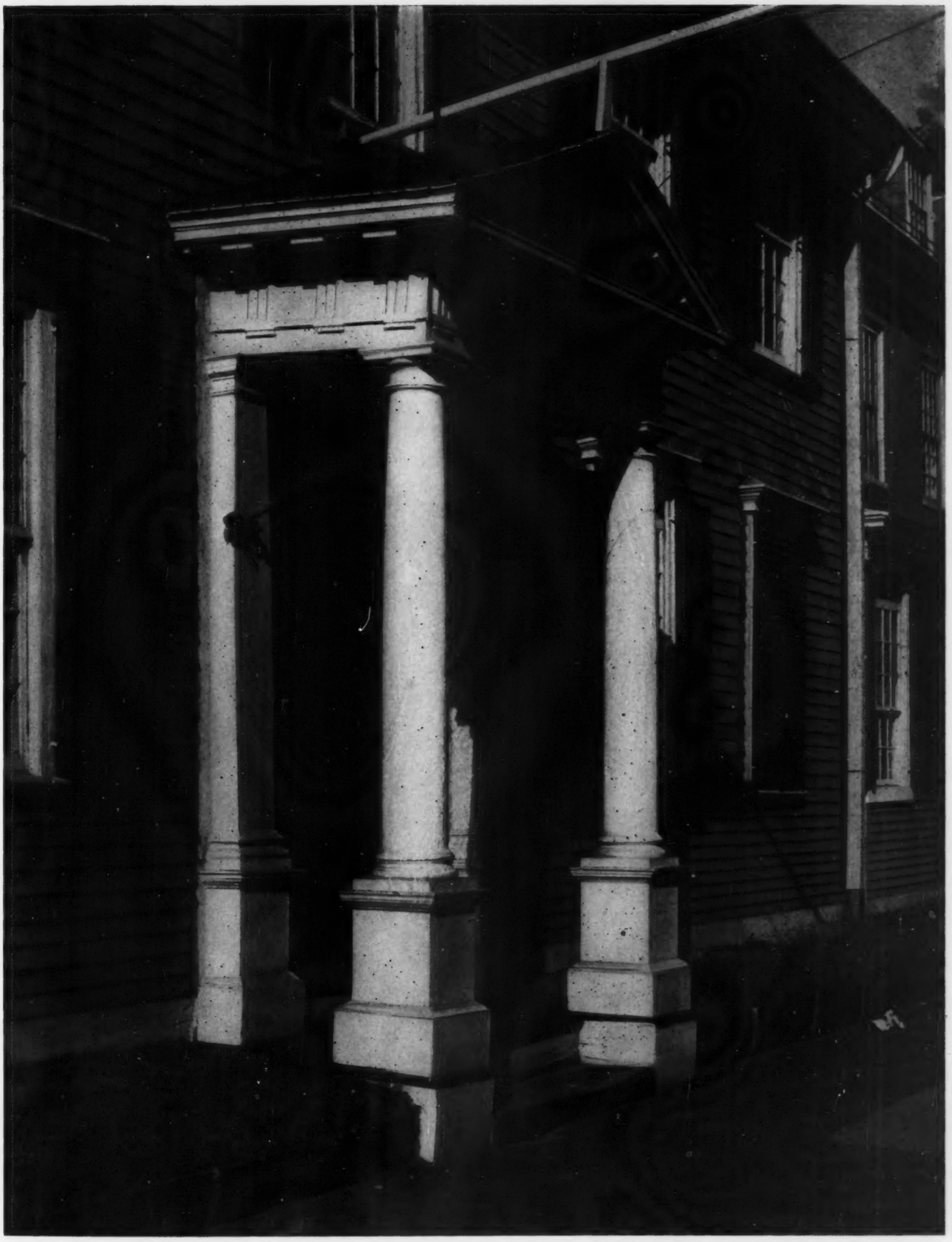
Nearby, across the street from the Brattle House, is the Read House, probably built by James Read, who came from Kent, England, in 1725. In the southwest chamber is an inscription, traced on the wet plaster, which reads, "James Read, May 18, 1738." This house has been many times changed, but the garden between it and Brattle Street has been maintained now for many years, and certainly since 1866. The simple but unusual details of the entrance doorway are now upon the face of a vestibule, to which it was probably advanced from the main wall of the house at the time the vestibule was added.

Farther along on Brattle Street and facing Longfellow Park is the well known Vassall-Craigie-Longfellow House, the Mecca of all visitors to Cambridge.

Built by Col. John Vassall, in 1759, this house was General Washington's headquarters in 1775. It was lived in by Dr. Andrew Craigie, 1793-1819, and he made additions to the house at the back. After Mrs. Craigie's death, in 1841, Henry Wadsworth Longfellow, who had occupied rooms in the house from 1837, in Mrs. Craigie's lifetime, became the owner in 1843. He died in 1882, and the estate continues in the possession of his descendants. Large and stately, with certain Victorian changes and its literary flavor, this house is one of the best specimens of Colonial architecture in Cambridge.

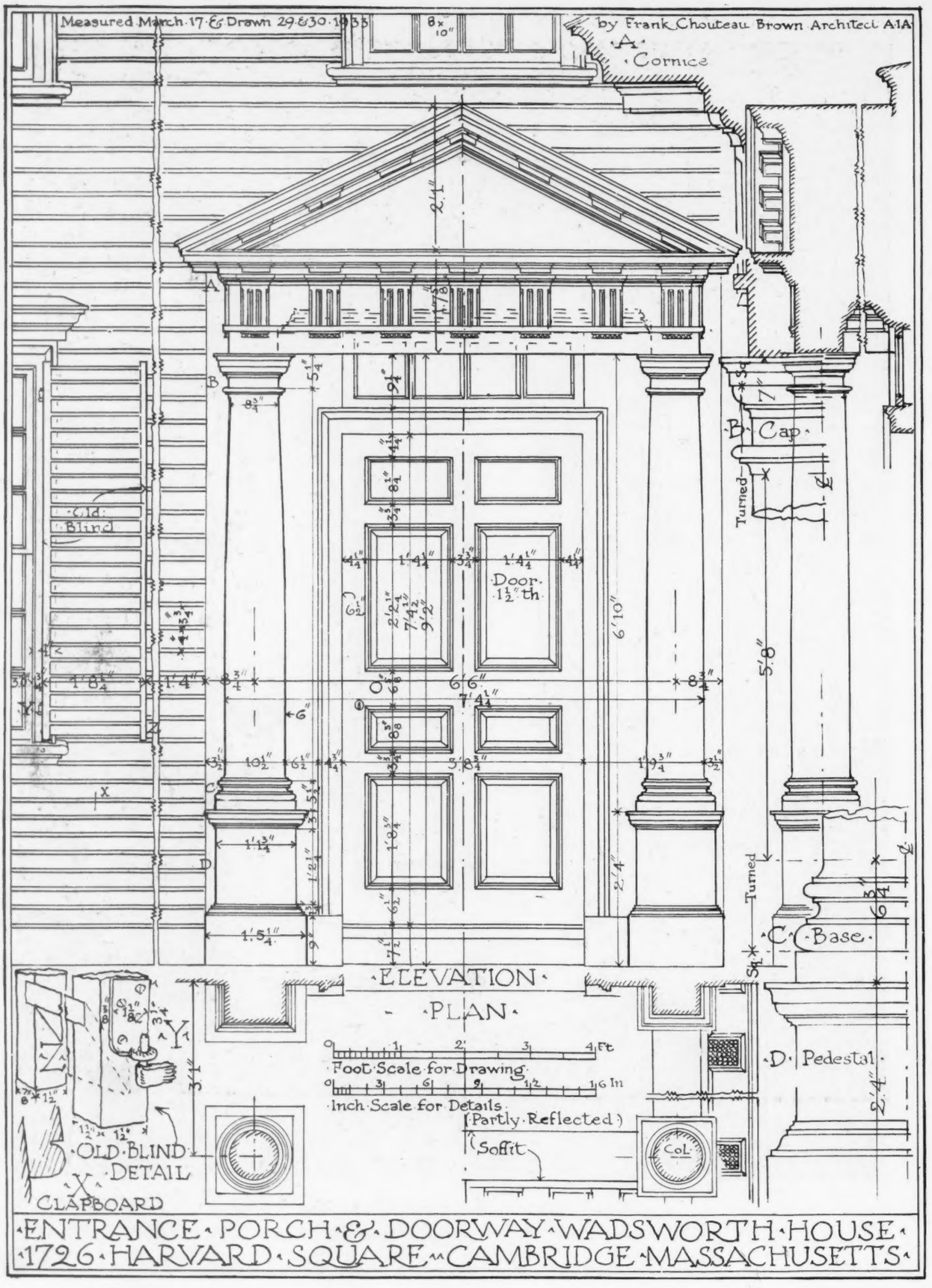
Half a mile beyond, at the corner of Kennedy Avenue, stands the Judge Joseph Lee-Nichols House, beautifully preserved and maintained by its present architect-owner. The house dates from about 1660, although the third story was probably a later addition. The rooms on either side of the front hall are twenty feet square.

Elmwood Avenue, leading off Brattle Street to the left, brings us to "Elmwood"—where lived for many years James Russell Lowell, the scholar and poet. In 1848, he thus described his first study at Elmwood: "Here I am in my garret. I slept here when I was a curly-headed boy, and in it I used to be shut up without a lamp—my mother saying none of her children should be afraid of the dark. It is a pleasant room facing—almost equally—towards the morning and the afternoon sun. In winter I can see the sunset, in summer I can see it only as it lights up the tall trunks of the English elms in front of the house, making them sometimes, when the sky behind them is lead-covered, seem of the most brilliant yellow. In winter, my view is a wide one, taking in a part of Boston. As the spring advances and one after the other of our trees puts forth, the landscape is cut off from me, piece by piece, till, by the end of May, I am closeted in a cool and rustic privacy of leaves. Then I begin to bud with the season, when I can sit at my open window and my friendly leaves hold their hands before my eyes to prevent their wandering to the landscape. I can sit down and write."



DETAIL OF PORCH (SEE MEASURED DRAWING ON REVERSE)
WADSWORTH HOUSE—1726—HARVARD SQUARE, CAMBRIDGE, MASSACHUSETTS

[61]


Measured March 17 & Drawn 29 & 30 1933 by Frank Chouteau Brown Architect A.I.A.
A Cornice
B Cap
C Base
D Pedestal
Old Blind
Door 1½" th
Turned
ELEVATION
PLAN
Foot Scale for Drawing
Inch Scale for Details
(Partly Reflected)
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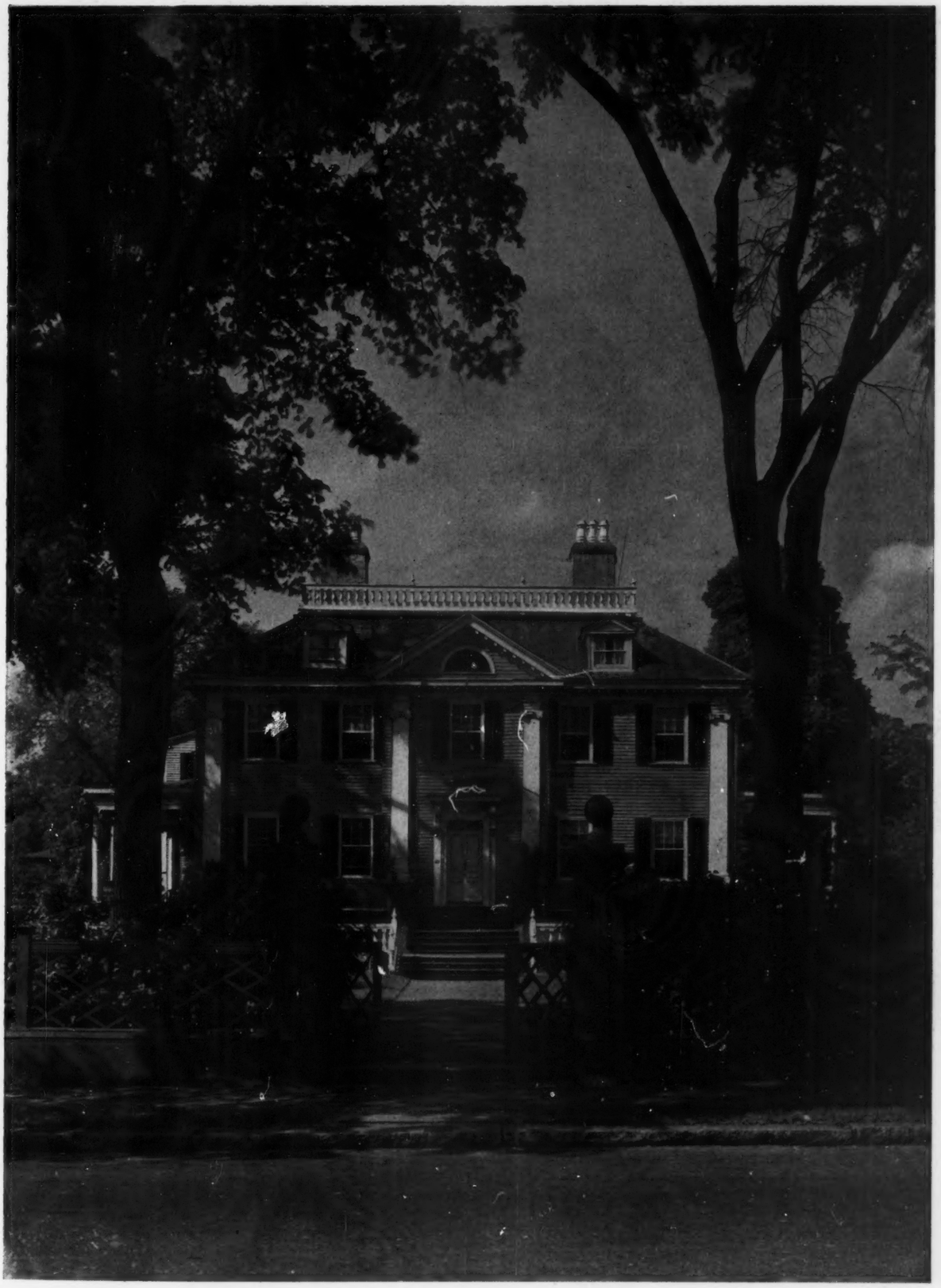
Col.
OLD BLIND DETAIL
CLAPBOARD
ENTRANCE PORCH & DOORWAY WADSWORTH HOUSE
1726 HARVARD SQUARE IN CAMBRIDGE MASSACHUSETTS

[62]



VASSALL-CRAIGIE-LONGFELLOW HOUSE—1759

105 Brattle Street, Cambridge, Massachusetts

DETAIL OF DOORWAY
THE JAMES READ HOUSE—1725, NO. 55 BRATTLE STREET, CAMBRIDGE, MASSACHUSETTS

[64]

PENCIL POINTS DATA SHEETS

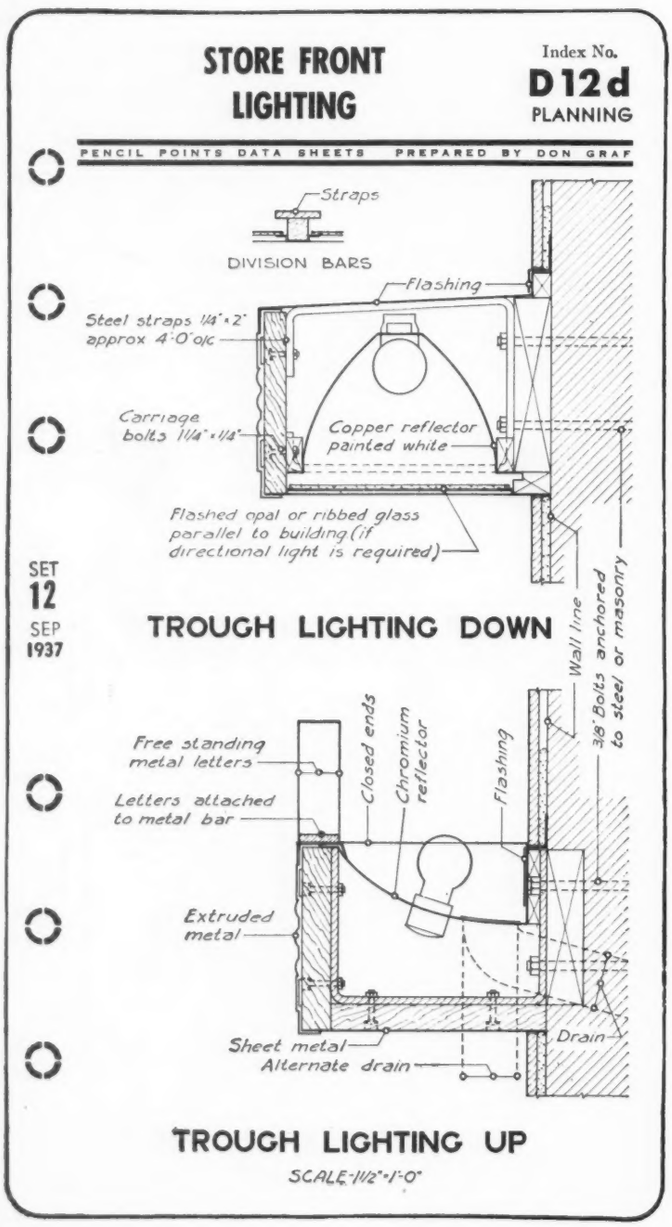
Prepared by DON GRAF, B.S., M.Arch.

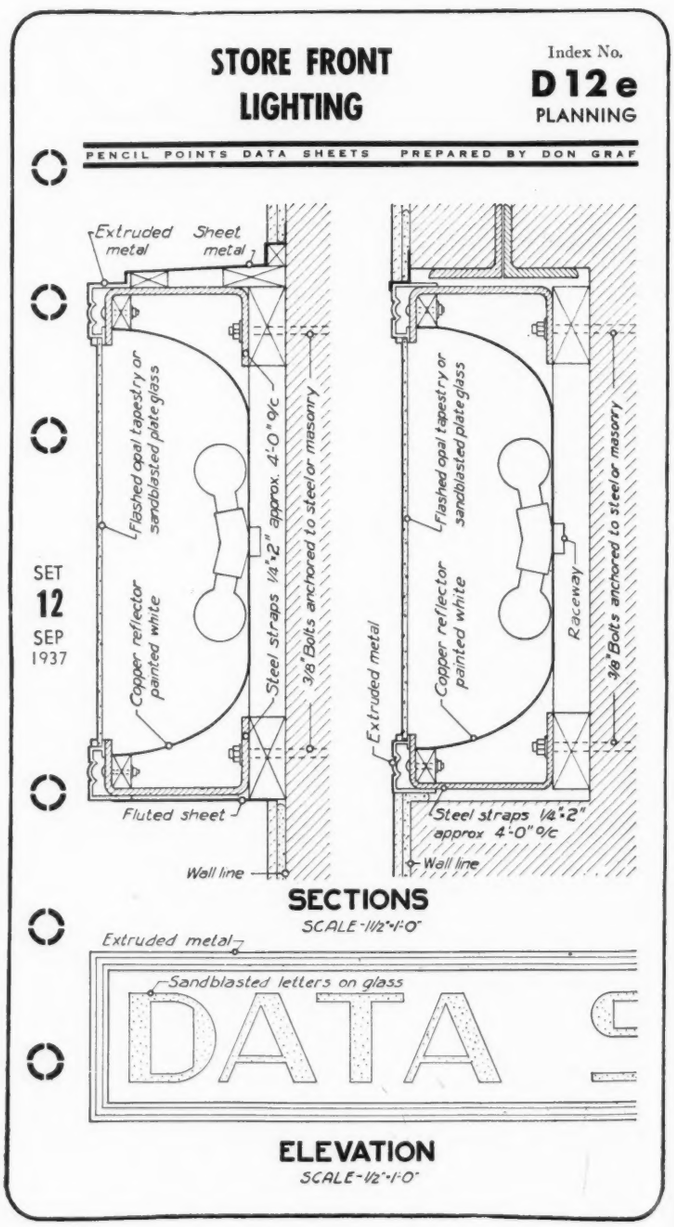
FACTS AT YOUR FINGERTIPS

Each month since January, 1932, 4 *Data Sheets* have appeared in PENCIL POINTS. They have contained a wealth of information constantly needed in the architect's workshop. Every sheet is full of highly concentrated information in telegraphic form for fingertip reference. The *Data Sheets* fill a genuine need in the architect's office for a reference book that can be always kept up to date—that does not weigh a ton—that does not cover up the entire drafting table when opened—that saves time in searching through books and catalogs for salient facts.

The large demand for back numbers of the *Data Sheets* has made it necessary to reprint them for separate sale. Eleven such sets have been reprinted. Each set contains 24 *Data Sheets* —representing those which have been printed in PENCIL POINTS during a six-months' period.

These sets of *Data Sheets* are printed on ledger paper for long wear. They are the handiest size possible—3¾" x 6¾"—to save space on your shelves and on your drafting board.

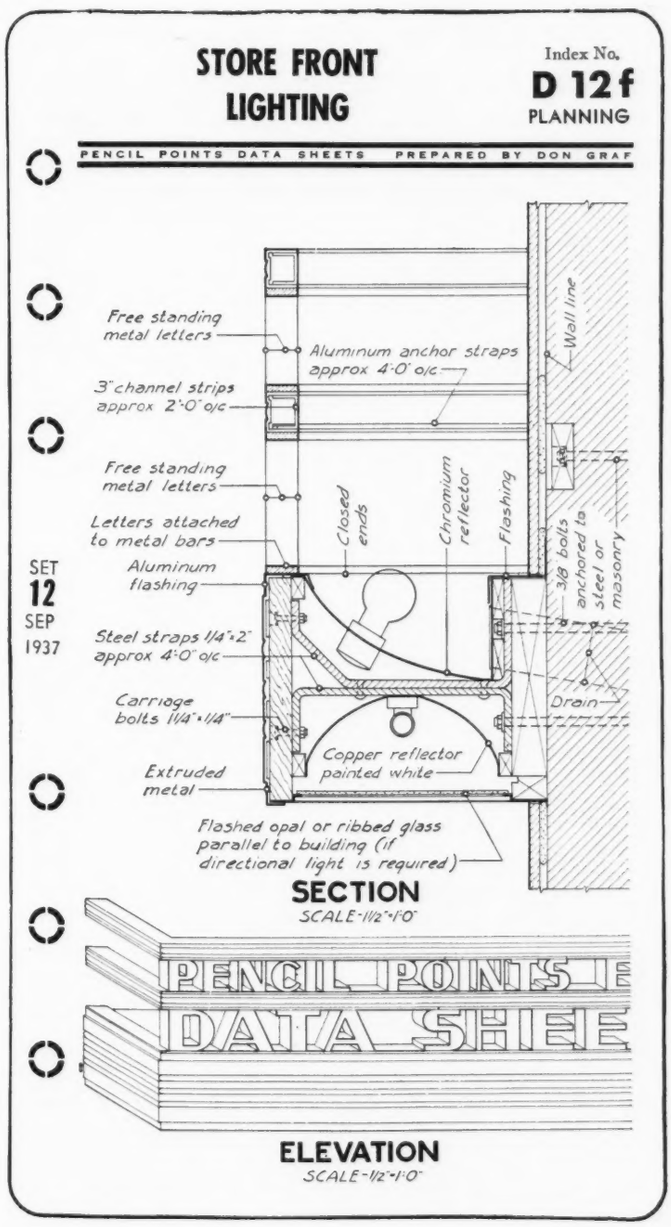


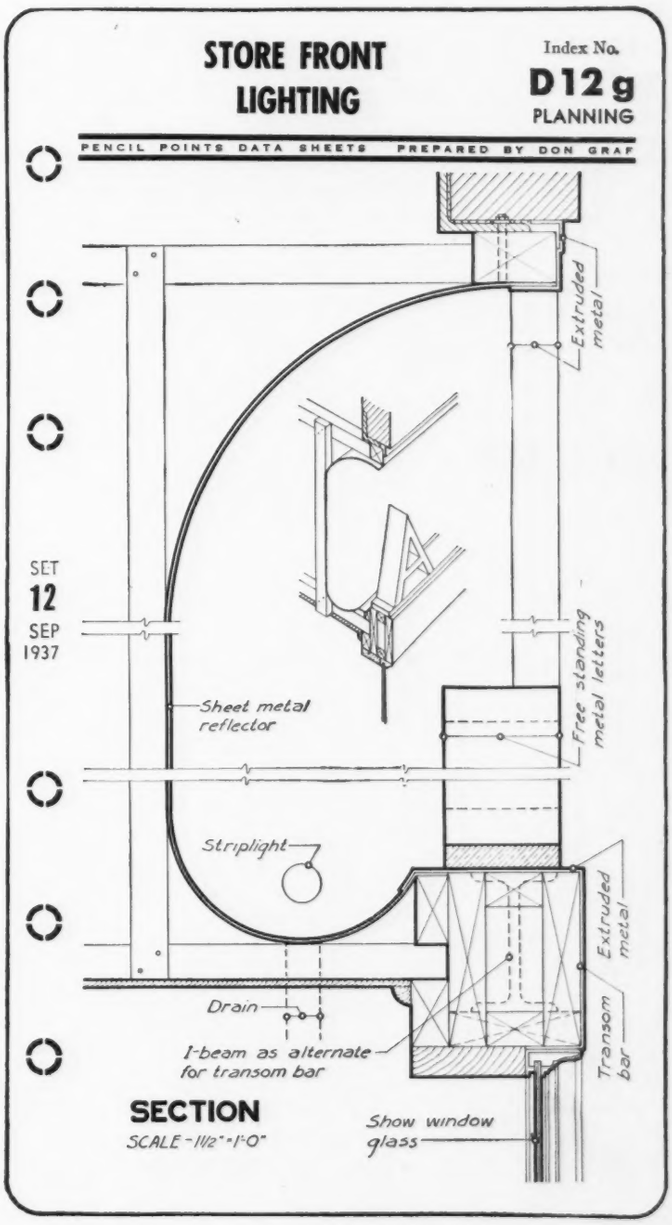


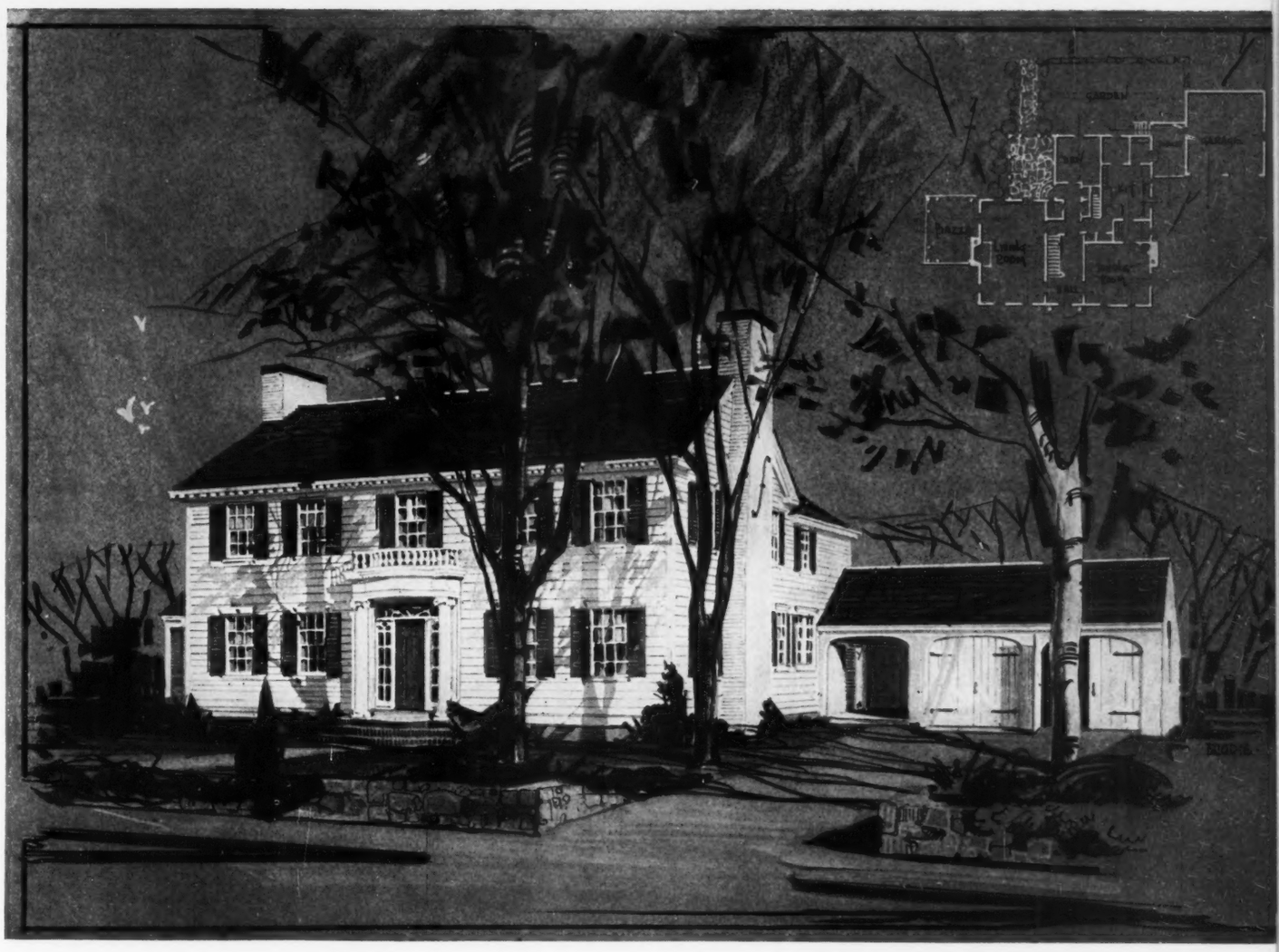
Your *Data Sheet* reference can be personalized by the addition of your own notes. Blank forms for recording practically any type of information—coordinate paper, blank and ruled paper, of the same size as the *Data Sheets*—can be obtained from almost any stationer.

Thirty-one prominent manufacturers have had their products data-ized. These manufacturers' sets contain no sales talk for the products—they simply describe basic principles in typical *Data Sheet* debunked style. They are free. These sets are available ONLY from the companies who have issued them. A check list of free *Data Sheets* that are available may be had from PENCIL POINTS on request. Names and addresses of the companies are given in this list for your convenience.

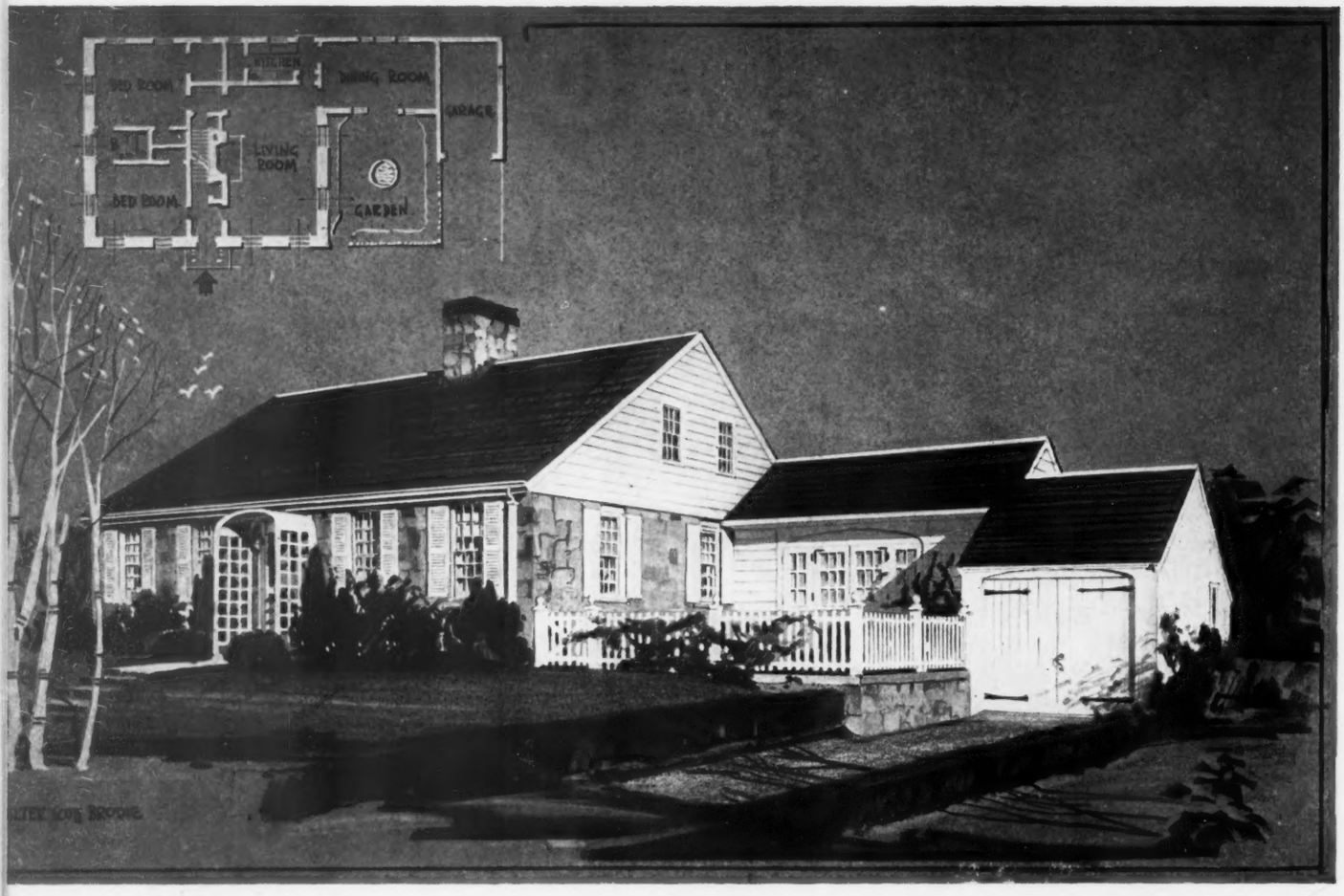
DATA SHEETS D12d-e-f-g. This series of 4 *Data Sheets* should start your pencil working on variations of the store front lighting theme. We have tried to indicate a variety of ways of making the store front more attractive by using artificial illumination as an element in design. Do you like these 4 sheets? If you do, drop a note to DON GRAF at PENCIL POINTS, 330 West 42nd Street, New York—and we will prepare more group presentations of similar construction-design problems.





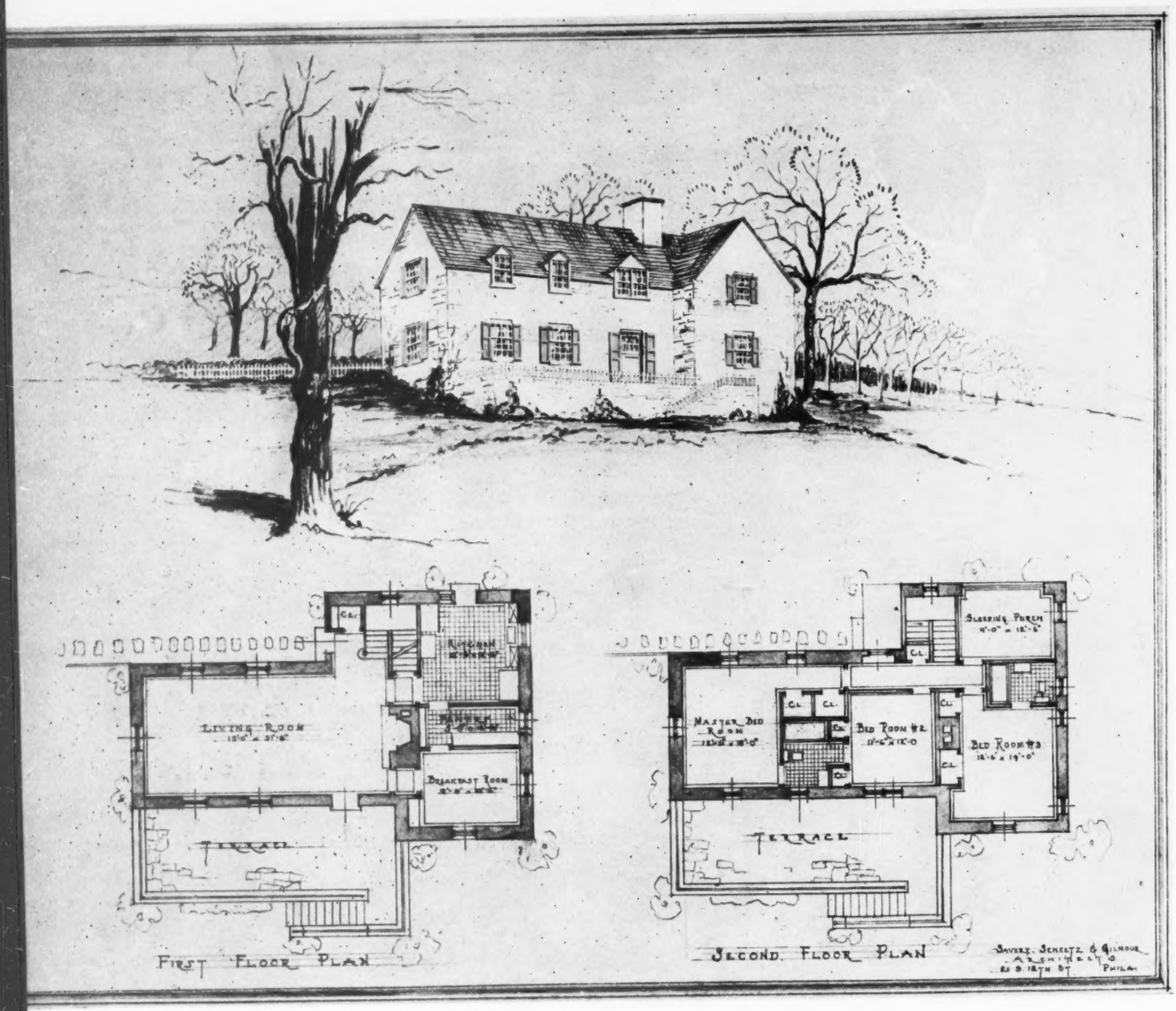


Walter Scott Brodie's rendering for Kilham, Hopkins and Greeley, Architects, showing their design for a house of Colonial style in Wakefield, Massachusetts

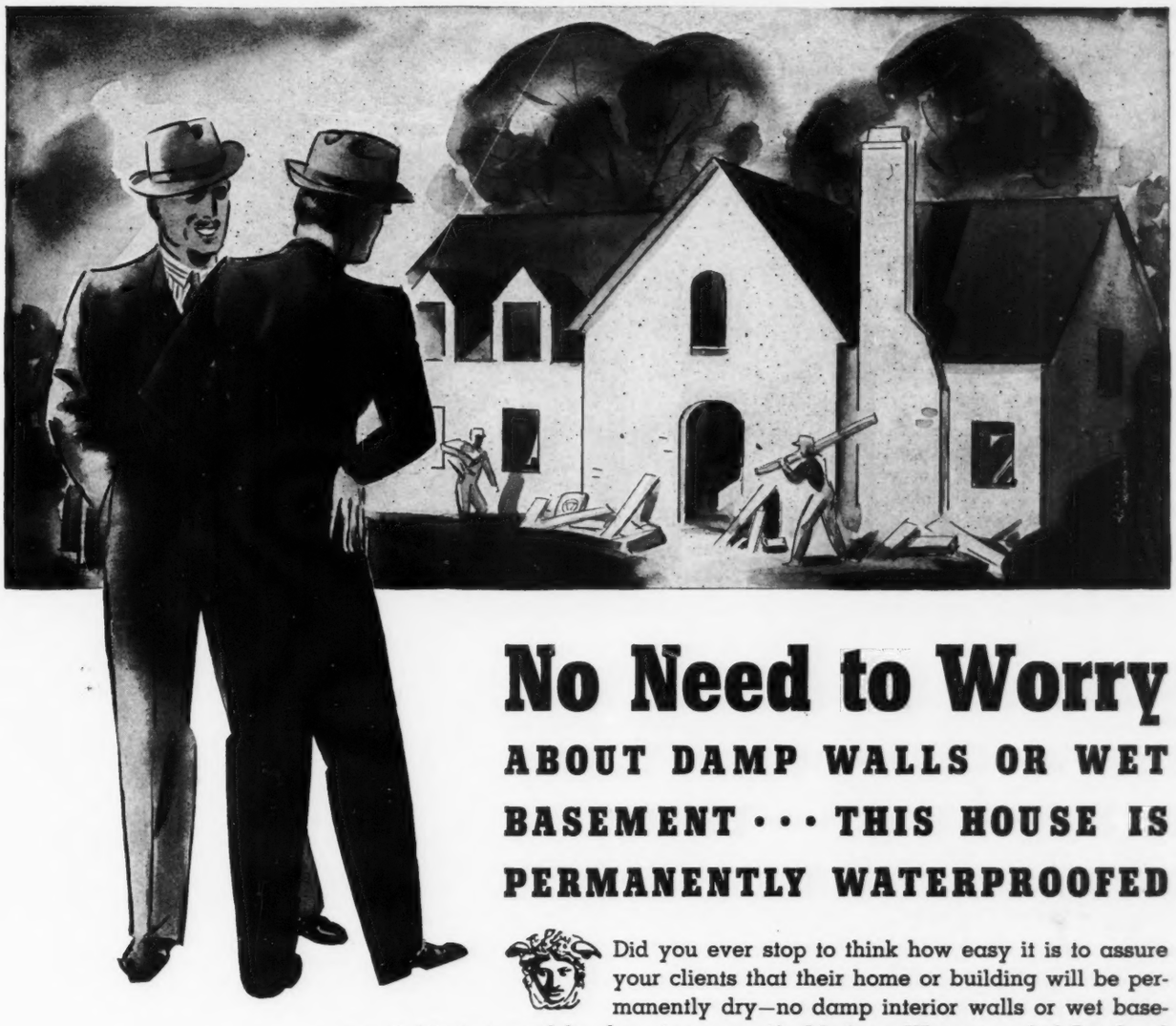


A house in Wellesley, Massachusetts designed by Kilham, Hopkins and Greeley, Architects, and rendered with color on tinted board by Walter Scott Brodie

Sketch of a house designed by Savery and Scheetz, Philadelphia architects. The photo, taken from approximately the same point of view used for the elevation rendering shows how closely the drawing anticipated the finished building. It was rendered by Wm. Scheetz, Jr., in water color and litho pencil



A stone house near Philadelphia designed by Savery, Scheetz & Gilmour, Architects. A comfortable type based on the Pennsylvania tradition as rendered by Wm. Scheetz, Jr.



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THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions.

SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES: Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire.

Notices submitted for publication in these Service Departments must reach us before the fifth of each month if they are to be inserted in the next issue. Address all communications to 330 West 42nd Street, New York, N. Y.

PERSONALS

JOHN P. BROWN, *Architect,* has moved his office from 2 Strong Place to 53 Devonshire Street, Boston, Mass.

BESECKE & SWANSON, *Architects,* have opened an office at 118½ E. High Street, Jefferson City, Mo.

JOHN J. BALDINO, *Architect,* has moved his office from 290 Harrison Avenue to 134 Union St., Lodi, N. J.

WILBUR A. MULLIN, *Architect,* of Kenosha, Wisconsin, is taking over the architectural practice and office in Waukegan, Illinois, of the late C. W. Webster. Mr. Leonard J. Latz of that office will continue in his present capacity with Mr. Mullin. The office address is 5 No. Genesee Street, Waukegan. Mr. Mullin will continue the practice of architecture in Kenosha from his present address, 6406 28th Avenue.

WALTER A. TAYLOR, *Architect,* has become an associate of the firm of Hobart Upjohn, *Architect,* Grand Central Terminal, New York, N. Y.

GEORGE W. COURTNEY, *Architect,* has opened an office for the practice of architecture at 612 West Washington Street, Winchester, Indiana.

ROBERT J. BROCKER, *Architect and Engineer,* announces the removal of his offices from Irwin, Pennsylvania, to 201 Coulter Building, Greensburg, Pennsylvania.

HAMILTON BROWN, *Architect,* has opened an office for the practice of architecture in the Niels Esperson Building, Houston, Texas.

JOSEPH H. MESSINEO, *Architect,* has reopened his office for the practice of architecture at 440 Passaic Street, Hackensack, New Jersey.

JAN B. VANDERPLOEG, *Landscape Architect,* is opening an office for the practice of landscape architecture and town planning.

THE MART

Paul Weigel, Professor of Architecture, Kansas State College, Agriculture & Applied Science, Department of Architecture, Manhattan, Kans., would like to obtain the January, 1934, issue of PENCIL POINTS.

Wanted: A copy of *Mathematical Recreations and Essays,* by W. W. Rouse Ball. Any edition earlier than the tenth. Write Don Graf, care of PENCIL POINTS.

We will pay $1.00 a copy for the following *White Pine Series:* Vol. 2, Nos. 1, 3, and 4; Vol. 3, Nos. 1 and 4. Write White Pine Series Department of PENCIL POINTS.

Nelson L. Burbank, 1577 Glen Parker Avenue, Cincinnati, Ohio, has for sale the following books from his personal library. Books will be sent prepaid upon receipt of price or sent C.O.D. for inspection. Ten per cent. discount for five or more volumes: *Principles of Trade and Industrial Teaching,* Selvidge-Fryklund, 1930, $1.50; *Practical Uses of the Steel Square,* Hodgson, (2 volumes) 1913, $1.00; *Practical Mathematics,* Palmer, 1918, 40c; *Practical Descriptive Geometry,* Smith, 1916, 60c; *Practical Concrete Work* (2 copies), Campbell-Beyer, 1917, 90c; *Problems in Architectural Drawing* (2 copies), Elwood, 1924, $1.00; *Progressive Steps in Architectural Drawing,* Seaman, 1919, 95c; *Questions and Answers on Automobile Design,* Page, 1919, gift with $4.00 order; *Roof Framing Tables,* Griffith, 1916, gift with $3.00 order; *School Shop Installation and Maintenance,* Greene, 1921, 75c; *Seat Weaving,* Perry, 1917, 80c; *Shop Problems in Mathematics,* 2 copies, Breckenridge, et al, 1910, $1.00; *Shop Projects Based on Community Problems,* Burton, 1915, $1.00; *Shop Sketching,* Windoes, 1919, 90c; *Shorter Course in Woodworking,* Wheeler, 1911, 50c; *Simplified Mechanical Perspective,* Frederick, 1909, gift with $3.00 order; *Teaching Mechanical Drawing,* Hoelscher, 1929, $1.00; *Tool Manual for School Shops,* 2 copies, Disston, 1927, gift with $3.00 order; *Tool Processes in Woodworking,* Laughlin, 1919, 85c; *Turning and Boring,* Jones, 1919, 90c; *Wood Construction,* Holtman, 1929, $3.00; *Wood and Forest,* Noyes, 1912, $2.50; *Woodwork for Secondary Schools,* Griffith, 1916, $1.00. Another list of books in this library was run in the Mart column of the August issue of PENCIL POINTS.

Perspectives. Renderings in black and white and color, architectural. Write Louis J. Keimig, *Architect,* 40 Princeton Road, Elizabeth, N. J.

Kenneth H. Bailey, 23-03 37th Avenue, L. I. City, N. Y., has the following back numbers of PENCIL POINTS for sale: August, October, November, December, 1928; January, February, March, November, December, 1929; January through March, 1930; December, 1933; January, February, March, June, July, September, November, December, 1934. Make offer, separately or the lot.

George W. Courtney, 612 W. Washington St., Winchester, Indiana, would like to purchase books, preferably by Fiske Kimball, on the life and architecture of Thomas Jefferson; the Architectural Record's work on Williamsburg, Va., in book form, and other books relating to the architecture of the Colonies and the Early Republic.

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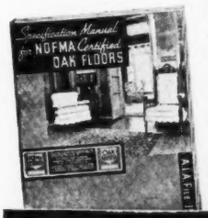

This standard became effective on new production, from March 15, 1936, under Commercial Standards CS-56-36. Beginning at that time NOFMA Oak Flooring has been certified accordingly, by application of the Association's copyrighted label attached to the flooring bundles, at the point of manufacture.

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PUBLICATIONS ON MATERIALS AND EQUIPMENT

of Interest to Architects, Draftsmen and Specification Writers

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

TOLEDOHIO PORCELAIN ENAMELED STEEL BUILDING PANELS.—New looseleaf catalog explaining the use of porcelain enamel in architecture, its history and its advantages. Descriptive and specification data is presented covering the application and uses for Toledohio porcelain enameled steel building panels. A large number of useful construction details are included. 16 pp. 8½ x 11. The Toledo Porcelain Enamel Products Co., Toledo, O.

THERMAC SEMI-VACUUM SKYLIGHTS. — A.I.A. File No. 12-j. Folder with descriptive and specification data, and construction details covering a new type of skylight construction. 4 pp. 8½ x 11. J. Merrill Richards, 119 West First St., Boston, Mass.

CARRIER CENTRIFUGAL REFRIGERATION. — New semi-technical manual on Centrifugal refrigeration treats of the principle and operation of the Carrier centrifugal machine embodying the use of Carrene. It points out the adaptability and adequacy of this type of apparatus for small and large tonnages, its applications ranging from comfort cooling to industrial process and refrigeration work down to minus 110 deg. F., including heat balance applications and functioning in combination with existing ammonia equipment. Included are physical data, description of accessories and parts, and thermodynamic characteristics of refrigerants. 48 pp. 8½ x 11. Carrier Corporation, 850 Frelinghuysen Ave., Newark, N. J.

BRIGGS BEAUTYWARE.—A complete new working catalog that includes all of the essential information on size, style, color and installation data on Briggs Beautyware plumbing fixtures. Many new models in bathroom and kitchen fixtures, new combinations, finishes, features and new sizes are shown together with dimensional data and roughing-in drawings. Looseleaf. 48 pp. 8½ x 11. Briggs Mfg. Co., Plumbing Ware Division, Detroit, Mich.

VATAFEND WEATHERSTRIP.—Folder illustrating and describing a new type of weatherstrip for windows and doors in which Metolene material, a special alloy, has been used. The Monarch Metal Weatherstrip Corp., 6333 Etzel Ave., St. Louis, Mo.

INCREASING HOME ENJOYMENT WITH INSULITE.—A new book in colors describing the uses of structural insulation in home building. A section is devoted to the theory of balanced insulation. 12 pp. 8½ x 11. The Insulite Co., Minneapolis, Minn.

ROBINSON CHIMNEY POTS.—A.I.A. File No. 5-h-3. Folder showing a line of modernized chimney pots and tops, round and square flue linings. In addition to dimension tables, a simple method of determining flue sizes without extensive computations is presented together with complete data on flue linings. 4 pp. 8½ x 11. The Robinson Clay Products Co., Akron, Ohio.

COOL FOR PROFIT.—Brochure describing and illustrating the new Chrysler Airtemp all-in-one summer air conditioner designed for use in business establishments of all kinds. Typical applications, dimensional data, etc. 16 pp. 8½ x 11. Airtemp Incorporated, Subsidiary of Chrysler Corporation, Dayton, Ohio.
Published by the same firm, "Chrysler's Airtemp Automatic Home Heating and Air Conditioning Systems." Catalog explaining the construction and operation of a new type winter air conditioner for oil or gas firing. Information on a self-contained, automatic cooling unit, matched with the winter conditioner is included. Engineering data and ratings. 16 pp. 8½ x 11.

MESKER GUILDHALL CASEMENTS. — Architects' reference manual containing detail drawings, sizes, specifications, hardware data covering a line of residence casements. 20 pp. 8½ x 11. Mesker Bros. Iron Co., St. Louis, Mo.
Published by the same firm, "Mesker Architectural Projected Windows." A.I.A. File No. 16-e-1. Second edition of catalog WA describes and illustrates the construction features of a line of architectural projected windows. Included are installation details, hardware data, sizes, specifications, etc. 12 pp. 8½ x 11. "Pivoted and Projected Windows by Mesker." Catalog WP, dealing with the subject of pivoted and projected windows, presents specification data, installation details and other useful drafting room data. 16 pp. 8½ x 11.

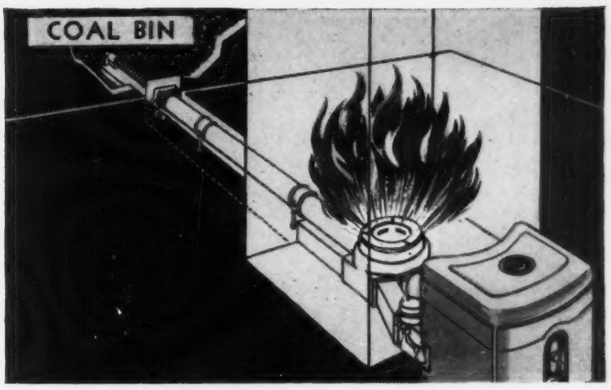
DURABILT STEEL LOCKERS AND CABINETS.—Catalog describing and illustrating a line of steel lockers and cabinets for use in schools, clubs, offices, industrial buildings, etc. Specifications, tabular matter and installation details. 14 pp. 8½ x 11. Durabilt Steel Locker Co., 455 Arnold Ave., Aurora, Ill.
Published by the same firm, "Cold Storage Lockerators." Folder covering a new line of individual refrigerated lockers for storing meats, fruits, vegetables, etc.

PORCELAIN ENAMEL CONSTRUCTION DETAILS.—A.I.A. File No. 15-H-2. New reference manual presents in brief and usable form, information concerning porcelain enamel—what it is; its characteristics as an architectural material and how to use it for facing buildings. Included are specifications, installation photographs and series of construction detail plates. 16 pp. 8½ x 11. Ferro Enamel Corporation, Cleveland, Ohio.

A. C. F. UNITFOLD FOLDING WALLS. — A.I.A. File No. 19-e-61. Illustrated folder with descriptive and specification data covering a type of folding wall suitable for schools, churches, Y.M.C.A.'s, hotels, clubs, gymnasiums, funeral parlors, etc. 4 pp. 8½ x 11. American Car & Foundry Co., 30 Church St., New York, N. Y.
Published by the same firm: "A.C.F. School Wardrobes."—A.I.A. File No. 28-b-33. Bulletin describing and illustrating the A.C.F. school wardrobe made under Fairhurst patents. 4 pp. 8½ x 11.

BURNHAM STEEL OIL-BURNING BOILERS. — A.I.A. File No. 30-c-14. Folder describing the constructional advantages of a line of steel oil-burning burners. Measurements, specifications, etc. 4 pp. 8½ x 11. Burnham Boiler Corp., Irvington, N. Y.
Published by the same firm, "Burnham Fan Cooler." Descriptive folder covering a type of fan cooler suitable for use in homes, offices, restaurants, hotels and similar installations. Specifications, dimensions, etc. 4 pp. 8½ x 11.

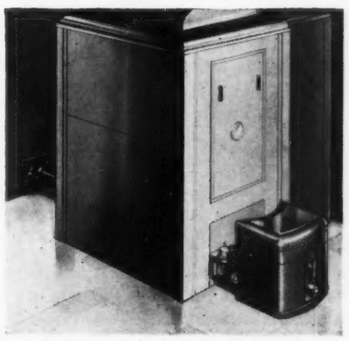
(Continued on page 38, Advertising Section)



Automatic fueling from bin to fire with Iron Fireman's *Coal Flow* model.

Specify IRON FIREMAN for air conditioned heating plants

THE term "air conditioning" has been definitely abused. Around it has arisen a great legend of claims and counter-claims. When you fight through the fog of words, you find this one basic fact: *Eighty per cent of air-conditioning is heating.*



A modern warm air furnace and fan unit, plus Iron Fireman, provides the basic elements of air-conditioned heating.

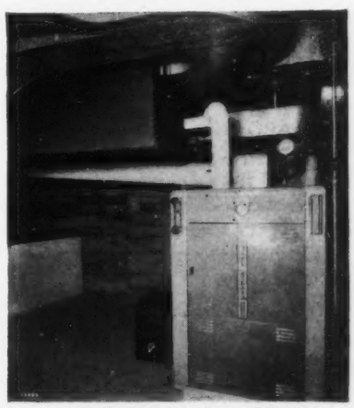
The first consideration, therefore, is the installation of proper automatic heating equipment. An Iron Fireman automatic coal burner is ideal for air-conditioned plants because of the very nature of the Iron Fireman fire. It is always glowing. Even when the burner is not in operation, the fuel bed gives off a gentle flow of warmth for circulation through the rooms. Contrast this constant, ever-present source of heat with "pop-on, pop-off" automatic fuels, and you get the significance of Iron Fireman's place in the air-conditioning picture.

More and more of your plans will include air-conditioned heating. Whether you are using the "direct system," the "split system" or air-conditioned radiator heating, you can always rely on Iron Fireman to furnish a smooth flow of heat seldom secured, and never surpassed by any other type of firing.

"Coal Flow" Makes Rapid Strides

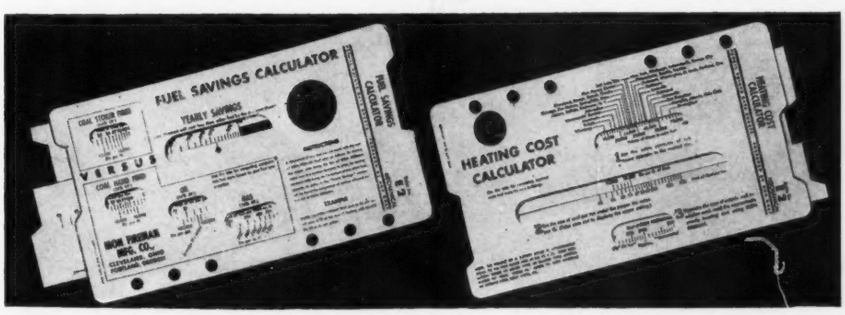
If you are doing residential work, you can do yourself and your clients a favor by getting all the facts about Iron Fireman's *Coal Flow* model. This burner puts coal on equal terms with gas and oil as an automatic fuel. Coal is conveyed direct from bin to fire. Like all Iron Fireman models, the *Coal Flow* uses the low cost sizes of stoker coal, and makes big savings over other types of automatic firing equipment.

Your Iron Fireman dealer is at your service at all times. A call to him, or a line to the nearest factory or branch office, will bring quick cooperation. Iron Fireman Mfg. Co., Portland, Oregon; Cleveland; Toronto. Dealers everywhere.



Here an Iron Fireman *Coal Flow*, a Weil-McLain boiler and a Carrier air-conditioning unit are installed in the home of Dr. A. G. Davis, Erie, Pa.

Send for Iron Fireman Heating Calculator Slide Rule



Designed by Don Graf

This side of the rule is a Fuel Savings Calculator. It is used for arriving at comparative costs of various fuels based on past fuel consumption. With scales set, you are shown the per cent savings that will be effected with Iron Fireman firing.

This side of the slide rule is a Heating Cost Calculator. It is used for estimating annual fuel costs in new homes with Iron Fireman heating. Scales are for climatic zone, b.t.u. content of coal, cost of coal, and type of house insulation.

Architects specializing in the residential field will find great use for this slide rule. If you wish one, simply write on your office stationery, or clip the coupon on your letterhead and mail to 3283 W. 106th Street, Cleveland, Ohio.

IRON FIREMAN MANUFACTURING CO.
3283 W. 106th St., Cleveland, Ohio.

☐ Send Heating Cost Calculator.

Send Iron Fireman literature for ☐ Home Heating
☐ Commercial Heating

Name _____

Firm _____

Address _____

PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 36)

BEST BROS. KEENE'S CEMENT. — A.I.A. File No. 21-a-3. New architect's specification book covering Keene's cement, presents detailed specifications for base coats and finishes and outlines clearly the methods for mixing and application. Included is information on Pioneer white plasters. 28 pp. 8½ x 11. Best Bros. Keene's Cement Co., 400 West Madison St., Chicago, Ill.

ECONOMY PUMP DATA HANDBOOK.—A new price and pump data handbook covering a wide field of pumping applications in general industrial requirements, power plants, municipal waterworks and many other purposes. The handbook is divided into two equal parts. The first part is made up of sections dealing with the various classes of pumps manufactured, and is keyed to a thumb index at the front, while a comprehensive application or "Use Index" near the rear makes the proper selection possible. Each section dealing with a single class of equipment lists the recommended sizes by the desired capacity and pumping head. For each such listing the efficiency, required horsepower, pump cost, motor and control cost have been tabulated. The second part is devoted to engineering data including specific and detailed information on the hydraulics of pumping and other very desirable and related technical articles and tables. 234 pp. Copies may be secured by applying on business letterheads to Economy Pumping Machinery Co., 3431 West 48th Pl., Chicago, Ill.

EXIDE EMERGENCY SYSTEMS. — New publication for architects and engineers reviewing the entire field covered by Exide emergency battery protection and explaining the workings of the systems. 8½ x 11. The Electric Storage Battery Co., 19th St. and Allegheny Ave., Philadelphia, Pa.

THE ROBERTSON STEEL FLOOR FOR HOMES.—Brochure describing and illustrating the Robertson prefabricated steel floor, a new type of floor construction for homes. 12 pp. 8½ x 11. H. H. Robertson Co., Pittsburgh, Pa.

THE HOUSE YOU LIVE IN.—New brochure, dealing with the subject of residential construction, discusses the advantages of Revere products for roofs, flashing, weather stripping and window flashing, water supply systems, in heating and air conditioning systems, etc. 30 pp. 7½ x 10. Revere Copper and Brass Incorporated, 230 Park Ave., New York, N. Y.

THE OIL-O-MATIC PRIMER.—New publication presenting alphabetically simple basic facts concerning Williams Oil-O-Matic heating. 32 pp. Williams Oil-O-Matic Heating Corp., Bloomington, Ill.

Published by the same firm, "Williams Air-O-Matic Air Conditioning." Brochure covering a combination heating and cooling system provided by low pressure steam which automatically maintains controlled weather the year round. Tabular matter. Dimensions.

BASIC SPECIFICATION FOR TILE WORK.—A.I.A. File No. 23-a. New 1937 edition, No. K-300, of Basic Specification for Tile Work, cancels and supersedes all previous editions. The specification has been revised from the viewpoints of architects, contractors, and manufacturers, and contains the latest developments of the Tile Industry Research Bureau. Indexed. 24 pp. 8½ x 11. The Tile Manufacturers' Assn., Inc., 19 W. 44th St., New York, N. Y.

STANLEY MAGIC DOORS.—New catalog giving detailed description of Stanley Magic door equipment for the automatic operation of doors — single or double, swinging or sliding types—wherever doors are used. 24 pp. 8½ x 11. The Stanley Works, New Britain, Conn.

ELECTRIC SERVICE WITH SAFETY. — Interesting and useful document prepared by International Association of Electrical Inspectors to encourage safety in the use of electrical equipment in homes. It reviews certain rules which should be observed to keep electricity safe at all times. 24 pp. General Electric Co., Appliance and Merchandise Dept., 1285 Boston Ave., Bridgeport, Conn.

CODE OF STANDARD PRACTICE AND SPECIFICATIONS FOR PLACING REINFORCEMENT.—Useful reference document for architects and specification writers covering the use and application of reinforcing materials. 16 pp. 8½ x 11. Concrete Reinforcing Steel Institute, 201 North Wells St., Chicago, Ill.

FITZGIBBONS ANTHRA-HEAT STEELBOILER. — A.I.A. File No. 30-c-1. Folder with descriptive and engineering data covering a new magazine feed boiler for heating the small home. 4 pp. 8½ x 11. Fitzgibbons Boiler Co., 101 Park Ave., New York, N. Y.

YEOMANS PUMPS. — Useful spiral-bound reference manual for architects and mechanical engineers dealing with the subject of Yeomans pumps for use in drainage, sewage, water supply, circulation, boiler feed, condensation and air conditioning. Specifications, tabular matter, diagrams, sizes, etc. 16 pp. 8½ x 11. Yeomans Brothers Co., 1433 Dayton St., Chicago, Ill.

NEW KEWANEE BOILERS.—A.I.A. File No. 30-c-1. Set of data sheets for inclusion in Kewanee catalog covering two new boilers, Nos. 1737 and 734, for heating moderate size and smaller homes. Specification data. 8½ x 11. Kewanee Boiler Corp., Kewanee, Ill.

MANUFACTURERS' DATA WANTED

LE ROY K. ALBERT, *Architect,* 2332 Ponce de Leon Blvd., Coral Gables, Florida. (Complete data for A.I.A. file.)

PAUL D. MORRELL, *Architect,* 335 Oakland Park Avenue, Columbus, Ohio.

FERDINANDO FILIPPI, *Architect,* Rua Carandiru No. 20, S. Paulo, Brazil. (Data on architectural and building materials.)

J. HOSEK, *Architect,* 4030 Grenshaw Avenue, Chicago, Ill. (Complete data for new file.)

A. H. CARTER, *Professor of Architectural Drawing,* Purdue University, Dept. of Practical Mechanics, Lafayette, Ind.

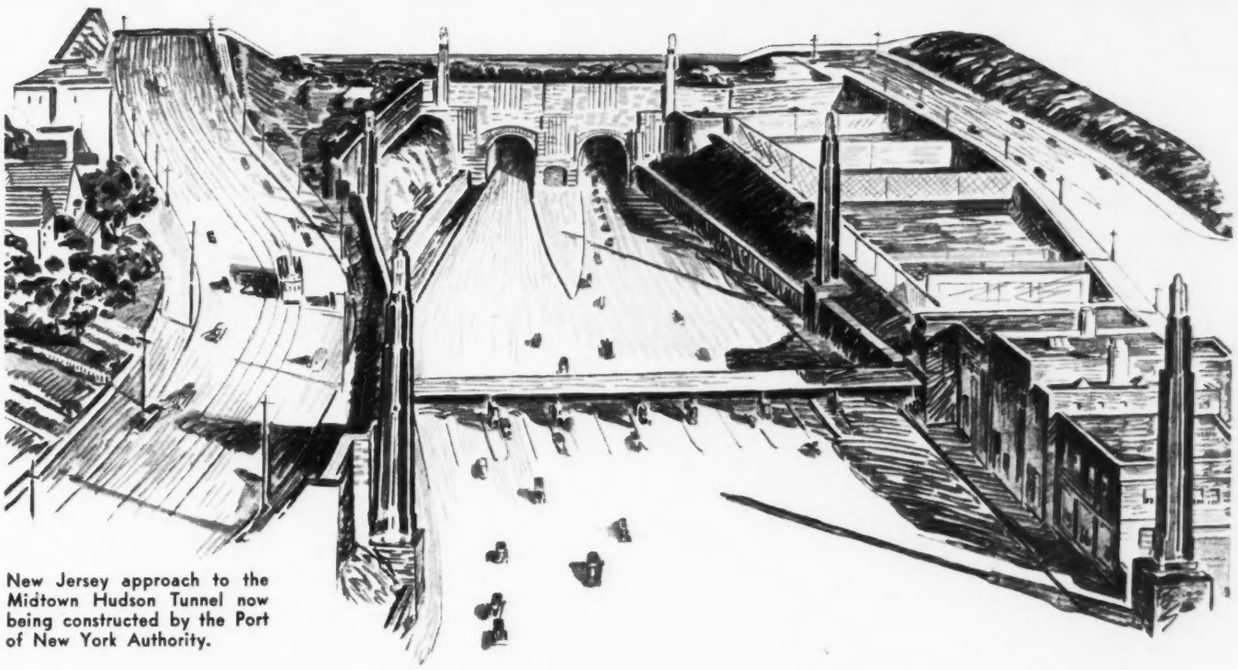
YUKIO KAKO, *Draftsman,* 837 Laveta Terrace, Los Angeles, Calif. (Data for A.I.A. file.)

SIDNEY I. KLEIN, *Draftsman,* 5125 Greenwood Avenue, Chicago, Ill. (Data on building construction, masonry, carpentry, steel, etc.)

COLONEL A. S. JANEWAY, *Executive Director,* The General State Authority, 600 N. Second Street, Harrisburg, Pa. (Data in connection with a $65,000,000 building program of State institutions.)

WALTER KLUBEK, Student, 1645 Palisades Avenue, Fort Lee, N. J. (Data for A.I.A. file.)

THE MIDTOWN HUDSON TUNNEL



New Jersey approach to the Midtown Hudson Tunnel now being constructed by the Port of New York Authority.

MAN'S NEWEST UNDER-RIVER ACHIEVEMENT

started with a pencil

A THIRD great link brings New York and its neighboring communities minutes closer! Soon the Midtown Tunnel (to be renamed the Lincoln Tunnel) will help the downtown Holland Tunnel and the uptown George Washington Bridge in the gigantic task of carrying the ever-increasing traffic between New York and New Jersey.

First came ideas, then rough sketches, finally finished drawings—all along the line pencils played an important part. And, interestingly enough, Venus Pencils will become now one of the beneficiaries of this new convenience. For the tunnel will mean even speedier shipments of these famous pencils from Hoboken to New York.

We are proud that in New York and throughout the world, in offices and drafting rooms where such outstanding achievements are taking place, Venus Drawing Pencils are sure to be found. It's good testimony to the fact that they are the world's finest!

Venus Drawing Pencils come in 17 shades of black. The Colloidal Process* and other scientific methods assure you that each is graded with unvarying accuracy—that each is perfectly smooth.

* U. S. Pat. No. 1,738,888

INTERESTING DATA

Length of first (south) tube	8,215 feet
Diameter of shell	31 feet
Number of vehicles per year, about	15,000,000
Cost of complete project	$74,800,000

VENUS
PENCILS
10¢

AMERICAN PENCIL COMPANY • *Hoboken, New Jersey*

Also made in Canada by Venus Pencil Company, Ltd., Toronto

FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

Replies to box numbers should be addressed care of PENCIL POINTS, *330 West 42nd Street, New York*

WANTED: Registered architect, age 25 to 35. Color renderings—perspective drawings—sales ability. Good personality. Box No. 900.

POSITION WANTED: Draftsman desires position with builder, contractor, engineer, architect or political subdivision. Glen Mowry, 501 W. Hall St., Oberlin, Kansas.

POSITION WANTED: Materials engineer desires connection with architect, builder or manufacturer to investigate, report on and inspect ferrous and non-ferrous metals, and non-metallic materials. Is author of several articles on materials, and has a manuscript of over 800,000 words available. C. H. Highes, 2681 Amboy Road, New Dorp, S. I.

POSITION WANTED: Male, age 21, high school graduate, four years at New York University, desires position in architect's office, contractor's or any work related to the building trade. H. Balisky, 183 Varet Street, Brooklyn, N. Y.

POSITION WANTED: In architect's or contractor's office anywhere in the United States, as supervisor of construction. Age 31, married. Graduated I.C.S. in architecture and building construction. Completed evenings at the City College of New York (building superintendence). Fifteen years as carpenter, having supervised many jobs. References furnished upon request. Sergio Bonino, 401 West 30th St., New York.

FREE LANCE WORK WANTED: First class architectural designer (University graduate) with Beaux Arts Schooling, wishes work in delineating and designing field (interior and exterior). All kinds of renderings in color, pencil, pastel, pen and ink, etc. New York City. Box No. 901.

POSITION WANTED: Junior draftsman, age 22, desires position with architect and builder; recent graduate of Mechanics Institute in architectural drafting and design. Ambitious and would like a chance. Builds miniature model homes to scale, having model exhibited in 101 Park Avenue, New York City, Architects' Samples Bureau; also models in New York Museum of Science and Industry, R.C.A. Building, Rockefeller Center, New York City. Also models exhibited in Empire State Building for the World's Fair. Salary optional. Gary Brown, 4504 15th Ave., Brooklyn, N. Y. Telephone—WIndsor 8-5015.

POSITION WANTED: Architectural designer and draftsman, Registered architect in New York State. Desires work with firm that can offer partnership or association. Have had over 20 years' experience in all types of buildings and construction. Most proficient in Colonial style. Good references. Box No. 902.

POSITION WANTED: Young man, 22 years of age, seeks position with architect or general contractor. Two years' experience on the board in architect's office and two years' experience in general contractor's office as draftsman and assistant superintendent. Graduated from Pratt Institute evening school with architectural construction certificate. Willing to take out of town position if salary warrants it. Alan G. Greene, 121 Nagle Avenue, New York City.

FREE LANCE WORK WANTED: Architectural designer and detailer on perspective work and rendering. Graduate of Columbia with 20 years' experience. Box No. 903.

POSITION WANTED: Apartment house specialist, new or alterations. Sketches or finished drawings, including New York City building department approval. Box No. 904.

POSITION WANTED: Junior draftsman, age 24, desires position with architect. Graduate of midwestern college, 3 years' experience on residential buildings, both details and working drawings. Also experienced in doing free lance delineations. Position must be of a permanent nature where ability in design and delineation will be of value. Box No. 905.

POSITION WANTED: Young man, 29 years old, married, desires position in architect's, builder's or realtor's office as architectural draftsman. Four years' experience in architecture and designing, drafting and perspective renderings. Five years' experience in building construction, estimating, supervision and office management. Willing to accept minor position in order to demonstrate ability. Salary reasonable. P. B. Coxe, 1011 Penn Ave., New Brighton, Pa.

POSITION WANTED: College graduate, registered architect and designer, with industrial design experience, would like to affiliate with organization desiring man as creative designer of manufactured products or as designer in construction department. Am 27 years of age and married. Have held positions of responsibility. Possess executive ability, can think straight and have earnest desire to deliver the goods. Broad general experience in supervision of construction, building materials, specification writing, low-cost housing and delineation. Anxious to contact position of permanency with definite opportunities for future advancement. Box No. 906.

POSITION WANTED: Cultured Protestant girl, 14 years' experience architectural and engineering, etc. desires permanent secretarial-stenographic position. Single, good health and appearance. New York City. Box No. 907.

POSITION WANTED: Architectural designer and practical draftsman on general working drawings on all types of buildings; wide experience and good training in New York City. Location any State—salary moderate. Box No. 908.

POSITION WANTED: Experienced architectural draftsman, expert in design, layout, detail. Write specifications, superintend, meet clients, direct work of others. Handles work sketches to completion—makes renderings. Rapid, dependable. Work includes schools, high grade residential, commercial, public and industrial work. Twenty years' experience in Chicago, New York and South. Married. Highest references. Pleased to submit photos of work and/or call personally for interview without obligation. Prefer if possible work leading to permanent location central North Carolina. Box No. 909.

POSITION WANTED: Architect, at present employed, desires change. Fifteen years finest general experience, registered two states, member A.I.A. and expert designer. Qualified for design, working drawings, details, specifications and supervision. Pupil of internationally famous architect. Good personality and finest references. Married and willing to go anywhere. Box No. 910.

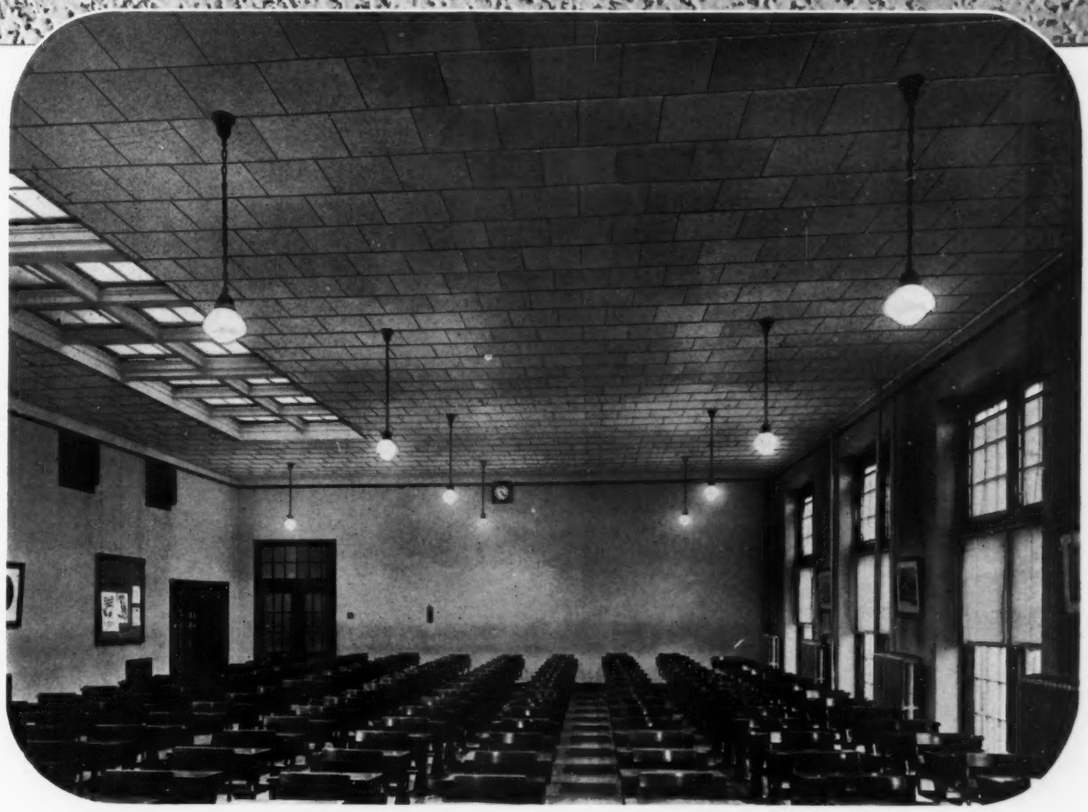
POSITION WANTED: Architectural student, evenings, desires position in architect's, engineer's or builder's office. Box No. 6, 1010 Intervale Avenue, Bronx, N. Y.

(Continued on page 56, Advertising Section)

CORKOUSTIC

not only quiets noise

BUT OFFERS 5 EXTRA BENEFITS



In the Kirkwood, Mo., High School, Corkoustic ceilings quiet noise. They also reduce lighting costs because they provide high light-reflection. In the lettered panel above the picture, note the pleasing texture of Corkoustic. No two tiles are exactly alike in surface markings, thus eliminating monotonous, stereotyped ceilings.

WITH a sound-absorbing efficiency of 62 per cent at 512 cycles and a noise-reduction coefficient of 50 per cent, Corkoustic is primarily a high-grade material for noise-quieting or acoustical correction. But in addition, it offers you five special advantages:

1. IT PROVIDES ATTRACTIVE DECORATION. Corkoustic has a pleasing texture which provides an interior finish suitable for any style of decoration. It is available in tiles of white, ivory, or buff—or can be supplied in special colors to order.

2. IT CUTS DOWN LIGHTING COSTS. The light-reflection value of Corkoustic reaches 79.4 per cent in the white finish. This figure is unusually high for an acoustical ceiling material.

3. IT IS EASY TO MAINTAIN. Because Corkoustic is non-porous and non-fibrous, it does not attract dirt or dust. It can be washed and repainted without destroying its sound-absorbing properties. Repainting, however, is seldom necessary more than once in every six to ten years.

4. IT INSULATES. Corkoustic is a natural insulator because it is made of cork. Its thermal conductance is 0.18 B.t.u. per sq. ft., per degree temperature difference, per hour, for the 1½" thickness.

5. IT IS MOISTURE-RESISTANT. Corkoustic can be installed in swimming or therapy pools because it does not warp, swell, or mold from moisture. Its insulating properties also prevent ceiling condensation.

Corkoustic can be installed in old buildings without interruption to routine activities. Wherever noise-quieting or acoustical correction is necessary, it provides permanent effectiveness and beauty.

~ ~ ~

See *Sweet's* 10/40—or write now for a file-sized copy of "How to Reduce Noise." Armstrong Cork Products Co., 1227 State Street, Lancaster, Pa.

Armstrong's CORKOUSTIC

Linoleum ~ Linotile ~ Accotile ~ Cork Tile ~ Rubber Tile ~ Linowall

Red's Potomac Patter

EDITOR'S NOTE: *We introduce here "Red," our new Washington correspondent who is taking over Alexander Richter's job for reasons stated in the column below. This nom de plume was chosen because it has a definite connection with the color of his hair and because it will give him more freedom in reporting from the Capitol.*

Your former correspondent and my good friend, Alexander Richter, took Greeley's advice and went West. Dropping ballast, such as a hungry, oil-burning gas-about, an umbrella and a full size detail of a column entasis, he untangled himself from the Washington Wilds and breezed out to Boulder, Colorado. Good luck, Al. Send me a picture of the Post Office, I save them.

Your Uncle Sam, patron of arts and architecture, has put up the slow sign. In fact, within the past month, most of the emergency boys were slowed down to a definite stop, effective August 31, plus accrued annual leave. The handwriting on the plaster is still there, especially in Procurement. The War, Navy and Interior Department architectural units are in the same boat but Congress *may* throw the corked circle. As far as the architectural profession is concerned, however, pessimism predominates. The entire appropriation for all the various Departments combined don't add to $1,000,000 dollars. Last year, Procurement alone spent 60,000,000 dollars. The Wagner Housing Bill, if and when passed, will probably do a few of the profession some good. Many of us here, however, are convinced that the employment of architects and draftsmen on the grand scale, as exemplified by the government in the last three years, is a thing of the past.

The good, old "F" building is finally coming down. To all those fellows who joined Procurement and were sent over to "F" to work, this old place will recall memories.

The Supervising Architect's Branch Office was located there from Sept. 1934 to July 1937. It was a beehive of activity—with bees gathered from all parts of the United States and Albany. The "F" building was one of many built for war emergency use. It lived a very hazardous life, what with termites operating on it from below, local climatic elements battling without and the "prima donna" consultants embroiling within. But the old building could take it and give it too. In the winter the steam was dished out to the full overload capacity of a warship's boiler. Even the radiators complained. In the summer, my friends, the sprinkling system on the top floor had cramps. It was just a matter of one-half of one degree, whether or not it would pop off. Those were the "dog-house" days. What a place to produce on linen. And now it is going the way of all "Temps," to complete the Mall. In justice to this sentimental old cardboard box, the fact remains that it served its purpose well, well enough for Uncle Sam to keep it twenty years.

Procurement's Consulting Architect Howard L. Cheney of Chicago is double-delegating in France. He went over to represent The American Institute of Architects at the recent international convention and wound up as Uncle Sam's architectural advisor at the Paris World's Fair.

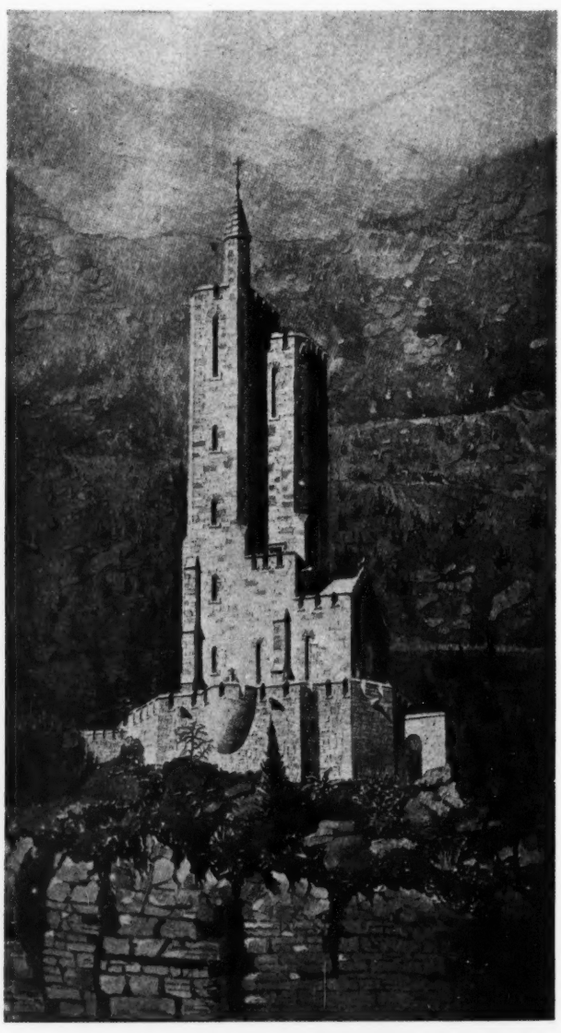
Some of the "dispossessed draftsmen" now preparing to leave the service may be out but they are not down. Take it from:

Lusby Simpson: "I'm glad it's over. Imagine waiting three years to be fired."

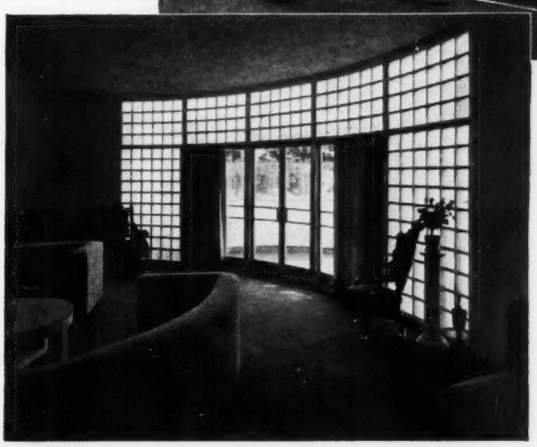
Charles J. Dorman: "It was a wonderful experience. I made new friends, a few dollars and a lot of full size details."

The Association of Federal Architects, an organization of government-employed architects, went to town in their recently published April number of their quarterly magazine, *The Federal Architect*. Masterfully edited by Mr. Edwin B. Morris, profusely illustrated and well articled, the result is an outstanding example of organizational publication. The principal subject being "Washington Completed." It is a better guide to Washington than a personal tour and a better history of the Nation's Capital than a textbook on the same subject. This number was printed—quoting Ed-itor Morris—"symbolizing the completion of the city of Washington not because we thought that Washington was fully completed or ever would be fully completed, but because the city now has arrived at a point where it might be said to express in actuality the thought and design and ambitions that a century and a quarter ago were mere lines on paper . . . . the fact is apparent to everyone that the vision seen by L'Enfant and interpreted and developed by later architectural minds has been completed to a state where it can at last be said with truth 'Gentlemen, here it is.' "

And so is this column.



The Will Rogers Memorial, "Shrine to the Sun," has recently been opened to the public after two years' construction. It was designed by Architect Charles E. Thomas and sponsored by the famous Spencer Penrose, sportsman, patron of the Arts, and the man who built the cog railroad and highway to the top of Pikes Peak. This illustration was done in water color by Earle Deits, Delineator



Home in Berkeley, California . . John B. Anthony, architect . . S. M. Shapero Co., general contractors.

BRILLIANT DAYLIGHT CONTROLLED BY INSULUX

● On a hillside drenched with sparkling California sunshine, this home stands forth as a good example of the use of Insulux Glass Block to subdue and diffuse brilliant daylight, to retard heat flow and to add an original and distinctive touch to architectural design. This new and better building material is offered in a variety of face patterns which predetermine the intensity of the light to be admitted. As much as 86.5% or as little as 27.6% of the available daylight may be transmitted. For details and illustrated booklets, use the coupon.

Owens-Illinois Glass Company, Toledo, Ohio.

Insulux Glass Block is used for new construction or modernization wherever insulation, light and architectural beauty are desired. It admits light, defies weather, retards heat flow, deadens sound, resists fire, requires no painting, is impervious to grease and odors and is easily cleaned.

OWENS-ILLINOIS *Insulux* GLASS BLOCK

OWENS-ILLINOIS GLASS COMPANY
Industrial and Structural Products Division
308 Madison Avenue, Toledo, Ohio

Please send, without obligation, all available information about Insulux Glass Block.

Name _____

Address _____

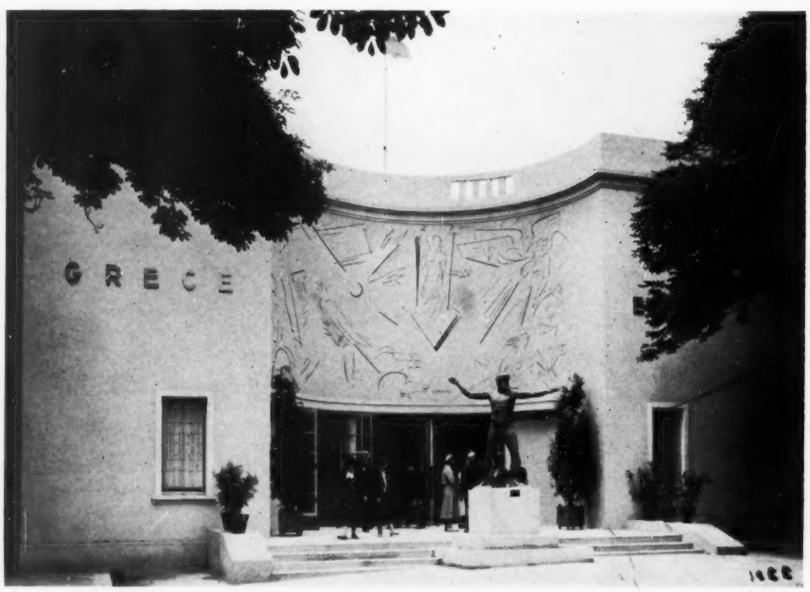
City _____ *State* _____

Just to be mean and produce a severe case of nostalgia in those who have spent their vacations in New England, we present this pencil sketch of South Street, West Hingham, Massachusetts, made by Louis Ruyl while taking a recent trip

1937 Bulletin of A. & M. College of Texas Released

The Bulletin of the Department of Architecture of the Agricultural and Mechanical College of Texas is an unusual and interesting document. The problem of preparing young men for the architectural field is met in a practical as well as a theoretical way. Students are actually taught to handle and work with a wide variety of building materials. The Bulletin also is well illustrated with the work of the students and the students at work. It may be had from Ernest Langford, Head of the Dept. of Architecture, Agricultural and Mechanical College of Texas, College Station, Texas.

There have also been two new men added to the staff of this College. William V. Cash, who has been on the faculty of M.I.T. for 12 years, and J. Marshall Miller of the University of Southern California, where he was closely identified with the research in historical architecture which has been carried on in California and the Southwest for a number of years.



Bonney

The Greek Pavilion at the Paris Exposition suggests in its features the ancient Greek architecture, by means of galleries turning around an open atrium. The facade is pale blue, decorated with red and blue murals representing Greek Arts

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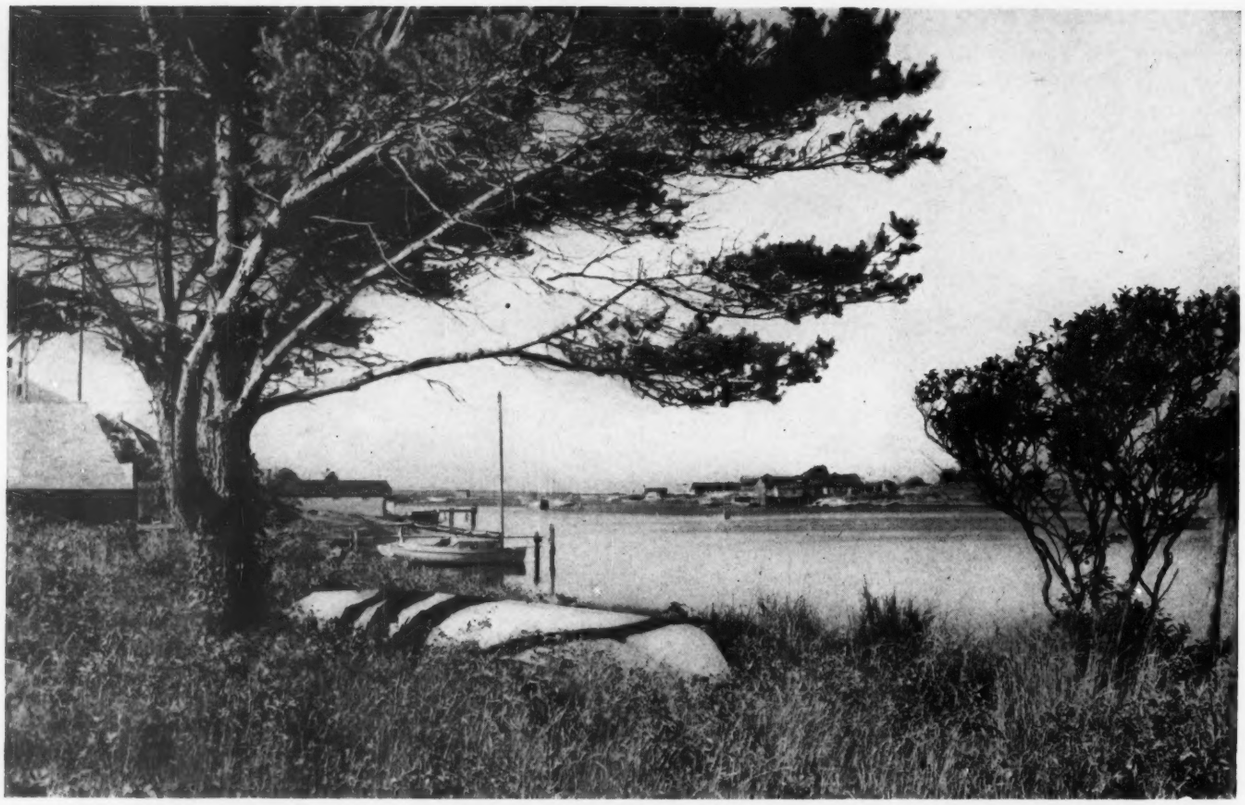

One of the several peaceful inlets that cut into the shore around Falmouth, Massachusetts. This photograph was taken by Samuel Chamberlain as an illustration for his book, "Cape Cod in the Sun," fully reviewed on page 50 of this issue

F.A.E.C.&T. Lectures on N. Y. Building Code

The Federation Technical School of the Federation of Architects, Engineers, Chemists and Technicians, announces a series of lectures on New York's new Building Code.

George McCaffrey, Secretary of the Merchants Association of New York, will open the series with a general talk on the significance of the Code for architects and builders. Other experts who worked on the Code will discuss its various technical provisions.

The series will start during the week of September 20th. Those interested should apply to the school at 114 East 16th St. If the demand warrants it, the course will be repeated.

A Correction

On page 20 in the July number we pointed out the 1937 John Stewardson Memorial Traveling Scholarship in Architecture was awarded to Robert A. Willgoos by the University of Pennsylvania. This Scholarship, however, was awarded by the Managing Committee of the Stewardson Scholarship, of which George Simson Koyl, Dean of the School of Fine Arts of the University of Pennsylvania is Chairman.

A Discussion on Draftsmen's Unions

EDITOR'S NOTE: *Recently we received two press releases, one from the A.I.A. and one from the Architectural & Engineering Guild, on that controversial subject, the draftsman's union, which we pass on to you. They have both been shortened to meet space requirements.*

A.I.A. RELEASE

The "threat of the closed shop" for architects has been made for the first time in an American community, William Stanley Parker of Boston says in reporting to the Board of Directors of the American Institute of Architects a movement by an affiliate of the American Federation of Labor to organize the draftsmen of the architectural offices in Seattle, Wash. This development "brings into play the policy of organized labor in its most fully developed form," the report declares.

"Most, if not all, architects and their draftsmen will find the underlying idea repugnant to their conception of the relationship that should exist between architects and their employees," according to Mr. Parker, who as chairman of the Institute's Committee on Construction Industry Relations made an investigation of the Seattle situation.

"They will tend to ask whether a profession can function as it should if the relation between employer and employee is not also on the basis of professional ethics rather than industrial trades union relationships.

"Draftsmen may appropriately ask whether they should be denied the protection of such organized bargaining if the professional relationship fails to secure for them what they consider to be fair conditions of employment. If they ask such a question, as they appear to be asking in Seattle, the architects and their draftsmen as a group must answer it. The answer may lie in a new form of relationship between draftsmen and the Institute which, after all, is their national professional organization."

Draftsmen may join the chapters of the American Institute of Architects as junior associates, but they have no right to hold office or vote on chapter business, Mr. Parker explains. This does not appear to be entirely satisfactory.

"The present situation suggests a fresh analysis of the relationship of draftsmen to the Institute in an ef-

(Continued on page 48)

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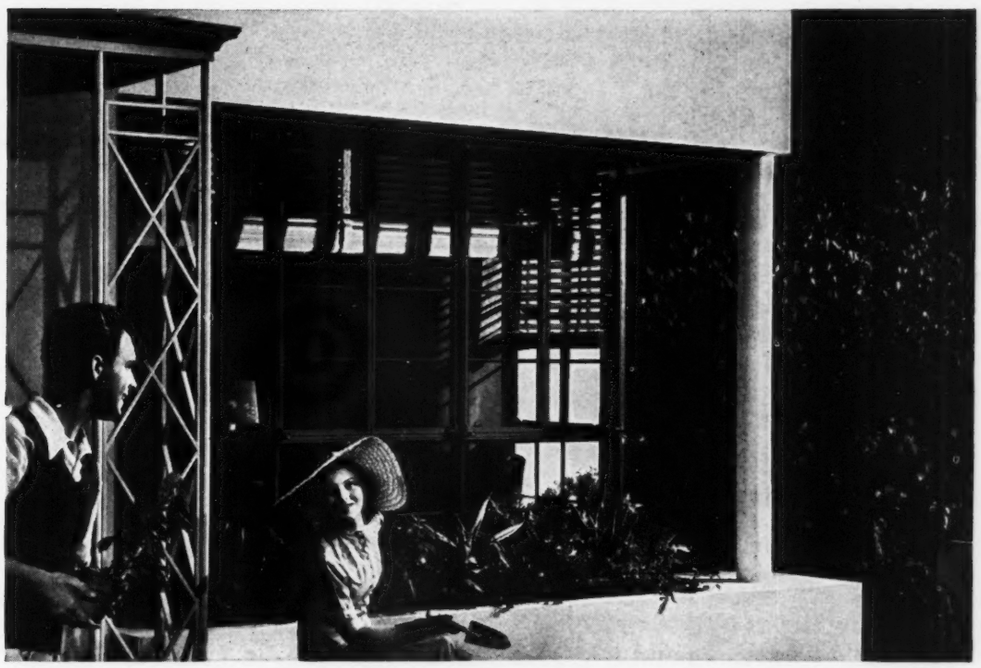
● A full page appearing in The Saturday Evening Post, Collier's, Time, American Home, Better Homes & Gardens, House Beautiful, Town & Country.

"HOME, SWEET HOME," almost as much a part of American tradition as the flag itself—yet since those immortal lines were scored, the advancements of architectural science and the development of better materials have made today's house a far more comfortable, livable home.

●

A restoration of John Howard Payne's "Home, Sweet Home" on Long Island.

Homes, Sweet Homes



HOMES being built today are designed to take much from the drudgery of housekeeping and give more to the art of living. You can thank your architect for that—for he builds the modern home by placing walls around your needs. Gone forever is the house of the "Nineties" — today's roofs are designed for efficiency—today's walls, to keep heat in or out. Yes, and in those walls are better windows, properly designed and placed to make the most of sunshine and surroundings.

Study these new homes; you will find glass used generously yet inexpensively—corner areas sparkle with glass—a Picture Window frames a favored view—part of a wall is mirrored to magnify the room. Vitrolite, that colorful and practical structural glass, makes kitchen and bathroom clean and bright as a crystal pool. Everywhere, it's glass, playing little parts and big, brightening and making living more cheerful. When you build, remember architectural guidance, a competent builder and good materials are your best assurance of lasting satisfaction with your building investment.
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(Continued from page 46)

fort to find a formula that will be satisfactory to the draftsmen and will bring about the affiliation with the Institute of a very substantial proportion of draftsmen. If this can be accomplished, it will be the soundest answer to those draftsmen who feel they need the protection of an outside unionized organization with national uniform affiliations.

"If this problem cannot be successfully solved, we may, with some reason, look forward to some form of draftsmen's unions in the larger cities.

The issue arose when the Seattle Association of Technical Engineers and Architects, Local number 17, affiliated with the American Federation of Labor, notified the architects of Seattle that it desired to organize the staffs of their offices. The Association stated its belief that "in the near future the Seattle Building Trades Council will refuse to have its craft members work on a structure on which the plans were produced after a defined date, unless the union stamp appears on the blue prints."

"Architecture is in its essence a personal professional service," Mr. Parker observes. "Collective bargaining is permissive, not mandatory. It is obviously nonexistent in one man shops or offices.

"A lay opinion would suggest that action by organized labor that interfered with an individual's practice of his profession for and by himself would be illegal and properly subject to restraint by the courts. A similar opinion would seem to hold for an architect and his employees where such employees do not desire organized collective bargaining."

A.&E.G. Release

The A.I.A., through Mr. Stanley Parker of Boston, by a recent release to the newspapers and magazines leads one to believe that it is somewhat exercised over the fact that a draftsman's union exists, and that, after the manner of unions, it is beginning to stir things up. There is not a word in the release, however, to indicate that the A.I.A. knows what this movement is all about, which is rather sad, everything considered for the unions may very well prove to be the best thing that has happened to the A.I.A. since its foundation.

Judging by the release, the A.I.A. thinks that if it can "find a formula that will be satisfactory to the draftsman and that will bring about the affiliation with the institute of a very substantial proportion of draftsmen" all will be solved. That statement is so remote from the facts of life that it is really amazing. The A.I.A. would have all join hands in a ring-around-a-rosy game, as one happy family, after which everything will be jake, forgetting that unions are brought about by the economic factor of the industrial world, i.e., dog eat dog and may the meanest man win. The matter of professional ethics has been thrown into the limbo; real estate owners and builders employ architects to make sketches and plans cheaper than they can employ draftsmen and the architect in many instances is merely in the position of head draftsman for this employer, who is either real estate operator or builder.

If the A.I.A. really sensed the truth, it would join hands with the draftsman's union at the earliest possible date, for that union has within its grasp a weapon—and the only weapon—that can accomplish certain things that the A.I.A. has striven for, vainly, for many years. Both the A.I.A. and the Union want to improve the financial status of the architect and his standing in the business world. The A.I.A. has tried for years to do it with words. The Union is now trying to do it by using another argument, the only sort that seems to be understood in our modern economic set-up, the logic of financial pressure.

What is the draftsman's union trying to do? Simply stated, to scotch the chiseling employer and speculative owner. Is that repugnant to the A.I.A.?

The A.I.A. has fought the fee-cutting architect with words and without success. But the draftsmen have joined a machine-gun corps that proposes to shoot holes through the only sensitive part of the chiseler's anatomy—his check-book.

The fee-cutting architect and engineer, the shyster builder, the cheap-john sub-contractor, the manufacturer and supplier of shoddy building materials all will be forced to meet higher standards of pay and employment if the Union be successful. Who will be hurt by that? No decent man. Who will be helped? The decent employer first, and, of course, the employees. The chiseler cannot take so much work away from the ethical employer in the building industry, be he architect or not, if he has to pay the same salaries as the better man. Would the A.I.A. object to that?

The draftsmen individually or as a union, have no quarrel with the A.I.A. Perhaps many would like to join. But they believe that the A.I.A. can get no results in the struggle with the chisler, whereas the A.F. of L. can. Hence—the union.

The A.I.A. would do well to learn about it, for if it learns, it hardly can fail to cooperate, to its great gain.

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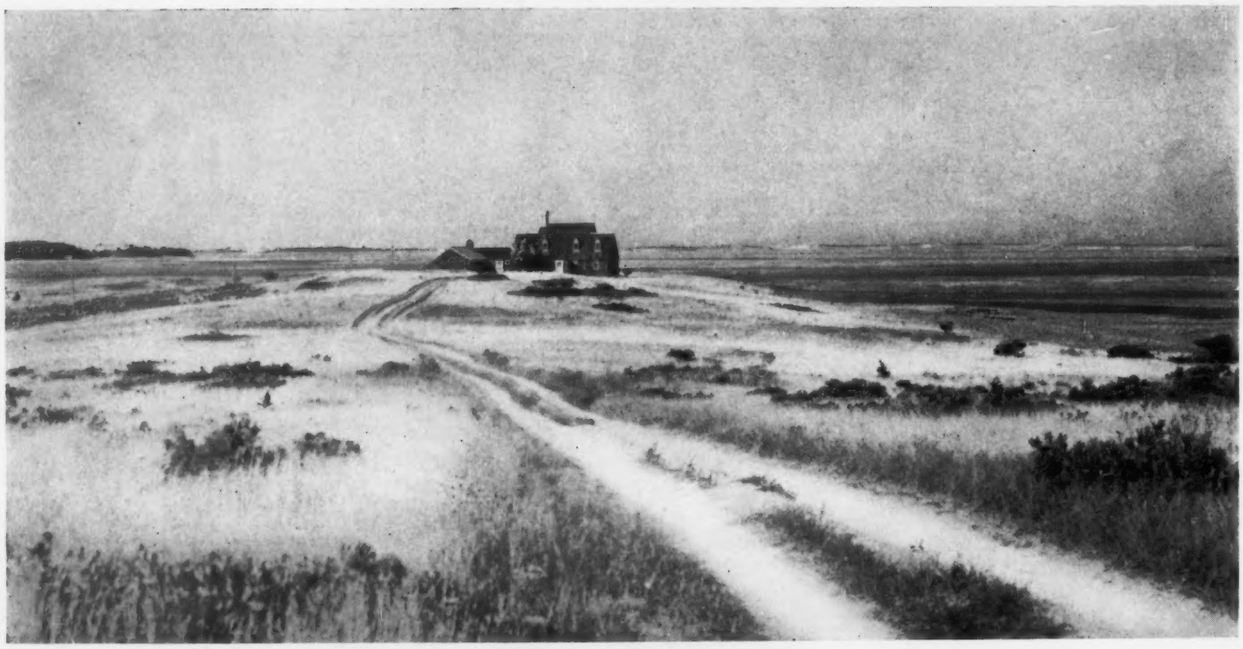

Book Review

CAPE COD IN THE SUN by Samuel Chamberlain. Hastings House, New York. 95 pages, 9″ x 12″. $3.75.

This year's Cape Cod vacationists are more fortunate than those of other years. Why? Because our indefatigable and versatile Samuel Chamberlain has provided them with a book of pictures to take home with them and keep their pleasant summer memories fresh during the long, cold winter. With his surprising photographic skill and his eye for the picturesquely significant scene, Mr. Chamberlain has put together here a magnificent and matchless pictorial record of the Cape in its many moods and aspects. He has caught his landscape of moors and dunes and seashore, its farmhouses and orchards, its quaint fishing communities, its lighthouses and windmills, its honest, simple cottage architecture, as no one has ever done with a camera before. These things, beautifully printed in warm sepia by a special gravure process and put together in a format uniform with the author's earlier book, "A Small House in the Sun," make a stimulating volume which will be a delight to the eye of anyone with any artistic sensitivity. For the architectural man there is inspiration in the collection, deriving both from the subject matter and from the masterly composition of each picture. If you want to be prepared for the client who wants a "Cape Cod Cottage," you'll get into the right mood as you leaf over this wholly satisfactory book.

Two photos by the Author taken from "Cape Cod in the Sun" by Samuel Chamberlain of scenes in Eastham